THE INLAND PRINTER

Vol. 82—DECEMBER, 1928—No. 3

What Is Obsolescence? When Should Old Equipment Be Replaced?

By ROBERT SMITH

Obsolescence, the vague terror, here becomes a more tangible problem. This discussion enables you to analyze your plant, locating losses or chances for gain

THROUGHOUT the past ages man has slowly but steadily compelled the vast resources of Nature to labor and fight for him. The work of the past three hundred years stands out more prominently in scientific and mechanical achievement than that of all of the other years before them, and it seems as if there cannot be much more progress. Yet in our laboratories, and in our schools and institutes, investigators are constantly accumulating more and more knowledge and discovering means to apply it to the betterment of mankind.

When primitive man first warred it was probably with his fists, which undoubtedly were able weapons until his opponent learned to throw a stone. Soon stone warfare became of little avail against the arrow from a bow, which in turn gave way to the bullet. Now gas replaces the bullet. Thus warfare.

It is a far call from the Grecian marathon runner to the air mail, from the spinning wheel to the rayon thread out of the test-tube, from the man-powered plow to the tractor cultivator, from the oxen threshing floor to the combined harvesting and threshing machine, from wooden blocks to the Mergenthaler, from the screw press to a machine that prints fifty thousand thirty-two-page papers an hour.[1] Modern civilization is truly great, but are our printers taking advantage of it?

A. L. Lewis, former president of the United Typothetae of America, in answer to the question, "What is the major problem confronting the printing industry today?"[2] has stated that obsolescence of machinery and methods is the greatest impediment to better printing and more profits for printers. He explained this statement by saying, in effect, that by "machinery" he meant the tools with which a printer worked, and by "methods" he meant productive methods, selling plans, and business practices. In this article the term "equipment" is used in the sense of being either machinery or methods, or a combination of both.

There is a possibility of confusing the word "deterioration" with "obsolescence." These words are used here according to their meaning given in a special American edition of the Oxford Dictionary, namely: *deterioration* is the process of becoming worse; *obsolescence* is the condition or process of falling into disuse. From the first definition it is clear that when equipment deteriorates it gradually renders itself unfit for use, thus leading to obsolescence. By applying this meaning of obsolescence to equipment, it is seen that obsolescence of equipment is the condition or process of falling into disuse, that is, equipment becomes obsolete when it is old and worn out and worthless for the purpose for which it was originally intended.

However, this does not cover the meaning fully. Equipment also becomes obsolete, even though it may continue to function perfectly in the manner in which it was originally intended to operate, whenever other equipment is originated that will perform the same function in a better manner, with less labor, or in less time. From this it is seen that equipment becomes obsolete from exactly two causes: (1) deterioration, and (2) the advent of better equipment for the same purpose.

How can the owner determine when equipment becomes obsolete? In so far as the first cause of obsolescence is concerned, this question is readily answered. It is only a matter of time. Deterioration of everything is a certainty. Equipment is certain to deteriorate, either from its use, abuse, or disuse. This has been realized a long time, and experts have devised plans for combating deterioration. It is not within the scope of this article to discuss these plans here. Instead, it is more concerned with the second cause of obsolescence mentioned above.

Mr. Lewis' statement that obsolescence is the major problem confronting the printing industry today was based on data collected by the United Typothetae of America. Inasmuch as he stated that the printers of America are using obsolete equipment, it is to be supposed that this equipment is not obsolete because of deterioration, as that would place it beyond use, but that it is obsolete because there is available better equipment that can be used to much better advantage in these days.

How can a printer decide whether his present equipment is obsolete in view of this second cause? It has been stated that any equipment is obsolete whenever new equipment is available

[1] The New York *Times*' new press. See THE INLAND PRINTER, Vol. 81 (Aug., 1928), p. 104.

[2] THE INLAND PRINTER, Vol. 80 (Mar., 1928), p. 975.

that will perform the same functions in a more advantageous manner. This must not be taken too literally, although even in its strictest sense it is a true statement. To follow out a policy based literally upon this statement would be just as unsound, in a business sense, as the continued use of extremely obsolete equipment. The statement as it stands means that whenever any new equipment is brought out that has the very slightest advantage over any previous equipment in producing better work, with less labor, or in less time, the old equipment is thereby rendered obsolete. Is this a fact?

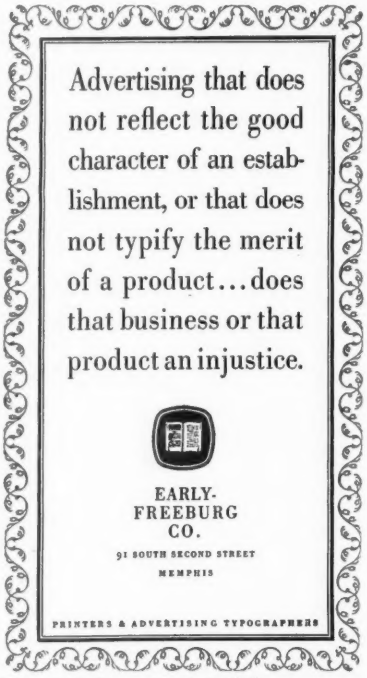
It is easily seen that to junk equipment that is rendered obsolete in the strict sense by a trifling change, merely to gain the advantage offered by that change, is not good business economy unless such a change can be made to show a tangible gain. Some manufacturers have followed a policy of bringing out attachments for old machinery, thereby making it nearly up to date. This does much to relieve the problem of obsolescence without involving excessive costs.

In view of the economical phase involved in the obsolescence of equipment, it is now necessary to add to the original definition. Two new factors must be added. The first is the dollar and the second is time. These are used as units of measurement. The use of new equipment must show an advantage over the old by paying for itself within a definite time. Otherwise it would not be economy to use the new equipment. The definition now reads: Equipment becomes obsolete whenever there is available other equipment that will perform the same functions in a more advantageous manner, *if* by the use of the new equipment a dollars-and-cents saving can be shown equivalent to or greater than the expense of installing the new equipment, figured over a specific period of time.

The following hypothetical example is offered to help make the meaning more clear. While this is merely a supposed case, it is not thought to be an exaggerated or unreasonable one. The prices for this new equipment were taken from a current list; that of the old equipment was quoted by a dealer of second-hand machinery. The wage rate quoted is the current open-shop rate in the average community.

Let us assume that the old equipment consists of three presses without automatic feeders. The new equipment available will be taken as the same presses equipped with feeders. For the time value a period of two years is taken. Three men are required to operate the old equipment, and the cost of employing these men for two years is $12,000. The old equipment can be disposed of at a figure of, say, $600. New equipment will cost $6,000. One man will be required to operate the new equipment, his wages amounting to $4,000 in two years. This supposition seems reasonable. One man can manage three presses equipped with feeders, whereas three men would be required to keep the presses running when not equipped with them.

Now, the cost of operating the old equipment ($12,000) less that of operating the new ($4,000) shows that a saving of $8,000 can be made in the operating cost. This saving less the cost of the new equipment ($6,000) shows a balance of $2,000. To this can be added the value of the old equipment ($600), thus making a total saving of $2,600 on the use of the new equipment over a period of two years.[3]



The truth impressively told by a progressive and able printing concern

Because printing is the complex and varied business that it is, there can be no set rules about certain kinds of equipment being obsolete, for a given piece of equipment may be obsolete in one plant and up to the minute in another. It was stated that in warfare the stone stood little chance against the arrow. This was quite generally true. Swords and spears, bows and arrows, were much in evidence when David went forth to fight Goliath. Yet David won the battle with the obsolete stone as a weapon. In a parallel manner one printer may use obsolete equipment by the application of ingenuity with more effectiveness than another one can use modern equipment. But how much farther the first printer could go if he, too, had the advantages offered by the use of the new equipment!

As far as the printing industry is concerned, the problem of obsolescence of equipment is an individual one. Not until there is more coöperation among the members of the industry can any set rules and formulas be obtained to fit obsolescence. At present mechanical engineers and manufacturers of machinery have advanced farther along this line than has any other group in the world of American industry.

Because obsolescence is an individual problem—and one which, in the opinion of a man who has access to the facts, is the major problem confronting the printing industry today—it is not an easy one to solve. Each plant requires its own individual analysis, which should be based upon the present equipment as compared with other available equipment, with the type and class of work to be performed by this equipment kept constantly in mind.

It is seen that a knowledge of existing equipment and its possibilities is required to analyze logically this problem of obsolescence in a specific plant. The literature of the trade press can do much toward helping to supply this knowledge in convenient form.

It is believed that, as the first thing to be done in relieving the situation brought about by the continued use of obsolete equipment, each printer should attempt to answer these two questions:

1. Is there available today other equipment which if installed will enable me to do more business, reduce the cost of operation, or do a better job?

2. If available, can it be purchased with the assurance that the profits derived through its use within a reasonable time will be sufficiently great to justify its installation?

The further solution of the problem of obsolescence would naturally follow in order, after a satisfactory answer to these two questions had been given. Thus a long step forward would be made in the printing industry.

[3]The writer believes the time period of two years to be the logical one to use in this connection. It allows ample time for the new equipment to prove its value, and does not allow too great a time for this equipment to become obsolete in turn. Joseph W. Roe, professor of industrial engineering, New York University, states: "An important time element is that very many companies now require new equipment to pay for itself in a certain period. Investigations by the *American Machinist* and *Manufacturing Industries* show wide variation in practice as to this requirement, ranging from one to six or seven years. . . . The general practice seems to be about two years, but conditions even within one shop might warrant lengthening or shortening this period for specific cases."

Will Your Family Be Left the Business Plus $110,000 Cash?

By J. O. MONROE

This printer has looked ahead with a steady eye. His method of protecting his dependents is unusual, but as sound as the Nation. Read this for your family's sake

"HOW much money did you make last year?" inquired a financier friend in St. Louis the other day, while we were chatting leisurely over a most excellent luncheon. "Somewhere between ten and twenty thousand besides my living," I replied.

"What did you do with it?" he asked, with an insinuation in his tone.

"Spent it for equipment and in paying notes on equipment bought previously," I answered, just as if I didn't know what he had in mind.

"That's the trouble with you printers," he declared. "You think you are making money, but year after year you sink it in more presses, more type, more of this or that thing you think you have to have to keep up with the game, and when you get along in middle life or approach old age you find you have a good-sized printing plant, but of real money very little. When you lie down and die your administrator finds you have a pretty well worn-out shop, with a business which you ran fairly well but which may not be worth much to a buyer, even if the administrator is able to locate one. I've not seen many printers who have anything of value outside their plants."

"I know what else you're going to say," I broke in; "that we buy everything that the manufacturers bring along, try to beat all the other printers on prices, and never pause to think what is going to become of us, our plants, or our families after we die.

"Well, I think you've misjudged a lot of us, for I know printers who are putting some money away. If I should die tomorrow I'd be worth $110,000 in cold cash outside of the business I own, which might be worth $50,000 or $100,000, just as you chose to look at it."

Then I told him of my life-insurance program. I started in business eleven years ago last May with $1,000 of my own and $1,500 borrowed from a relative, and owing $4,200 in notes secured by chattel mortgage on the little newspaper plant I had bought. For three years I made a living and was barely able to make a payment of $1,000 a year towards the mortgage notes. Then I decided to make a plunge.

It happened that I plunged into deep, strange waters. I went into the poster-printing business, although not knowing any more about posters than I did about labels or calendars or salesbooks or any of the dozens of other specialty lines. I became a show printer, but without knowing any showmen, or how they bought printing or how much or when, or just what they were used to paying for it. I only knew that I wanted to do a little better than make a living, and, being a great deal like the people I sought to serve, I was willing to gamble my little stake on the success of a bigger business. Showmen are great gamblers, professionally.

Using a showman term, I "promoted" the Miehle company and the American Type Founders Company into selling me about ten thousand dollars' worth of special equipment, and signed a sheaf of notes that staggered my few intimate friends. And I had only started. As I have told my foreman frequently since then, if I had known how far that venture would finally lead me I am sure I would never have had the courage to undertake it.

For hard work brought in business, then more work than we could handle, and we had to have another press, more big type, typesetting and typecasting machines, folders, power cutters, and other things that I as a country printer had not seen nor scarcely heard of. Always I bought on credit, making the equipment pay for itself, even to the new building which we eventually had to have, and built four years ago.

Nobody ever asked me—not even the late A. E. Reton of glorious memory, then the manager of the American Type Founders Company's St. Louis branch—what would happen to his account if I passed out unexpectedly. Nor was I considered a particularly good prospect for the life-insurance salesmen. But somewhere back in my head there lurked the thought that I might, as did "A. E." himself, pass out quickly.

I had bought $10,000 worth of life insurance just a few months before going into business for myself, feeling that it might protect my credit. When I bought my first Miehle press I added $5,000. Then four years ago, when we decided we'd have to have the new building of our own (we had been renting), I added another $30,000.

That looked like enough to protect the credit, but I then began to consider that it wouldn't leave a whole lot for my family after my debts were paid off. My family had grown even faster than my business, until I then had five children, all under fifteen years of age. I sat down one day with an insurance-agent friend and began to figure out how I could leave the business clear and also somewhere near a hundred-thousand-dollar estate besides. Within a short while I had bought other policies to bring the total up to $110,000.

This insurance costs me—I am now forty years of age—in round figures $2,500 a year. I can't figure out any other means by which for this amount of money I can assure to my family a cash estate of $100,000 today or ten years from now. An investment of $2,500 a year would in the course of time grow to $100,000, provided I lived long enough. I come of a long-lived family, but some healthy folks die young. And, besides, I don't know much about investing money.

My wife is a good housekeeper, a good mother, and a good companion, but she is not a financier. I began to have some misgivings as to what she would do with $100,000 when it came to her. She also was dubious. So we went over to a trust company in St.

Louis and drew up a trust agreement, making my wife and the trust company joint trustees. Under this plan the fund is to be invested by the trust company, my wife to have the proceeds as long as she lives. After her death the proceeds are to be divided equally among the five children until each, respectively, reaches the age of twenty-five, at which age each is to have his share in cash, to do with as he chooses, except the daughter, whose share is to be held in trust for life.

I have also given a great deal of thought to what is to become of the business after I pass on. I think a lot of it; it has been my life, and I don't relish the thought of it going to pieces or passing into strange hands. But I don't want to burden my wife with it. So I have willed, in connection with the trust agreement, that my wife and the trust company shall keep and manage it until such time as some or all of my sons may choose to come into it. If they choose to take it and can prove to the trustees that they can run it profitably, they are to have it. If not, after their unsuccessful trial the trustees are to take the business from them and give it to the employes of the plant without payment, by incorporating the business and dividing the stock in ratio to the number of years each employe has been with the business.

With three exceptions, all the thirty employes in the place at present have learned their trade here. They are making the business their life as I am making it mine, and I want to guarantee as far as possible that as a reward for their faithful service they shall have a permanent place with this plant.

I work hard, but I'm not exactly a grub. I enjoy music, books, the theater, my family, and a few friends, and I take a vacation once in a while. We live well, but not extravagantly, and I take out of the business whatever money we want for our personal uses up to about five thousand dollars a year.

The business is now nearly clear, and will be in a year or two. Having disposed of the worries of the future to some extent, I feel freer to play with the business than I think I otherwise would. If I feel like buying another press, I will buy it without feeling that it is jeopardizing the estate which I expect my family to enjoy.

I hold no brief for any one life-insurance company—I have my policies with seven different ones—but I offer this bit of personal experience in the belief that it may be a worthwhile suggestion to any young and progressive printer who may wish to build up an estate outside of his plant. The plan has proved most satisfactory for me.

Indianapolis Typothetae Surveys Industry

WITH a view to determining the real conditions in the printing industry within its community, the Indianapolis Typothetae has conducted a comprehensive survey which discloses many valuable facts. The findings are presented in a thirty-six-page booklet, 8½ by 11¼ inches in size, entitled "The Printing Industry of Indianapolis," and capably produced by the Hollenbeck Press. T. G. McGrew, the former superintendent of the U. T. A. School of Printing, gathered the data upon which the survey is based.

This comment does not pretend to offer a comprehensive summary of the survey. But some of the conclusions deserve attention, not alone because of their local importance, but because they reflect to a considerable degree the conditions to be found in other typical American communities of both larger and smaller size than Indianapolis.

Under sales and marketing methods, we find the Four Horsemen of the industry—overequipment, under-trained salesmen, inefficient estimating ability, and deliberate price-cutting—remorselessly at work to retard progress, and doing very well. Incidentally, the belief is expressed that the average printing salesman in Indianapolis earns less than fifty dollars a week.

The survey declares that within the last nine years the average per cent of profit on sales in Indianapolis plants has been raised from 4.27 to 7.2 per cent. While the improvement is pleasant to contemplate, the printer's annual sales amount to only about twice his investment, and in this light 7.2 per cent is not an impressive rate of profit.

One of the most significant features of the survey is the third table presented: a comparison of the operating statements of members of the Indianapolis Typothetae and non-members. The figures are presented herewith.

The printer who questions Typothetae's worth may very well ponder these facts, which may be verified by the table given: Twenty-eight members and forty-nine non-members reported; that is, figures were submitted by nearly twice as many non-members as members. And yet the members' total sales more than doubled those of the non-members; the members' total mechanical payroll was nearly twice the total for non-members; the twenty-eight members spent more than twice as much for paper and other materials as did the forty-nine non-members; the members' average profit was *five times* the average profit of non-members; the members' average rate of profit was 7.8 per cent as contrasted with that of 5.6 for non-members.

Comparison of Operating Statements of Members and Non-Members

	Members	Non-Members
Number of plants reporting	28	49
Total sales	$3,532,585	$1,747,791
Mechanical payroll	$963,497	$503,134
Paper and other materials	$1,229,138	$532,673
All other expenses	$1,062,145	$614,029
Total expenses	$3,254,780	$1,649,836
Net profit	$277,805	$97,955
Average sales per plant	$126,164	$35,669
Average profits per plant	$9,922	$1,999
Per cent profits to sales	7.8	5.6
Mechanical investment	$1,605,021	$909,122
Total mechanical employes	360	320
Investment per mechanical employe	$4,460	$2,841
Sales per mechanical employe	$9,813	$5,461
Ratio—Sales to mechanical investment	220	192
Per cent mechanical payroll—Sales	27.3	28.8
Per cent mechanical payroll—Mechanical investment	60.0	55.4
Per cent materials—Sales	34.8	30.5

What is the answer to these figures? It rests in both of these possibilities: Successful printers join the Indianapolis Typothetae as a matter of principle and to help others. Ambitious but less successful printers join to improve their methods and achieve greater success. Either motive is well justified.

The section discussing the equipment will be found valuable if the printer reads nothing more than the final paragraph. It contains a conclusion to which every successful printer and equipment manufacturer will subscribe:

> Equipment in itself is of little value as a producer of sales. It will not make sales, and the success that some printers have made by the policy of building up business first and buying equipment only when absolutely necessary should serve as an example to those others who are tempted to buy a unit of modern machinery because it is economical and speedy and then attempt to find work to keep it busy.

"The Printing Industry of Indianapolis" is an excellent piece of work in the clarifying of the printer's problems. It establishes a worthwhile standard for the efforts of other printers' associations seeking to determine the weak spots of their industry.

Printers' Advertising That "Sold" Me

By AN ADVERTISING MANAGER

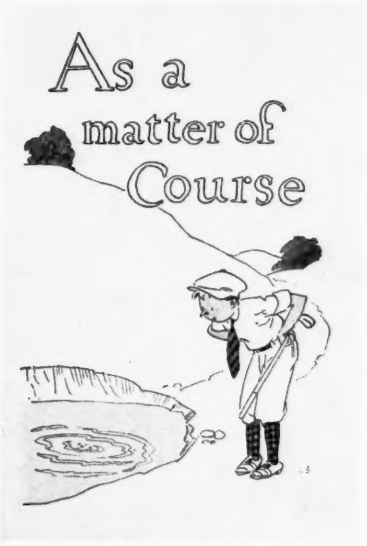
What kind of printers' printed advertising convinces the man who buys printing, and why? These facts are vital to you, for they prove that ideas are valuable selling points

WHAT does it mean, Daniel?" Belshazzar, the king of Babylon, puzzling over the forecast on the wall, was no more at sea than is the average stockholder studying a president's annual report, according to C. S. Kauffman, of the Wm. B. Rand Company, Boston. He offers to make presidential reports interesting and understandable—and makes the them for years. But effective enclosures such as may hope to win the interest and enthusiasm of the advertising department are distinctly new. And the Rand circular has already "sold" a number of firms which had always ignored their stockholders in an advertising way. It attracted attention.

Why did it sell them? Because here was offered tangible evidence that a place for "presswork" in golf, but the printing is something else again.

You have to be a golfer to get at all "hepped up" over the Berkeley Press folder. But most advertising men belong to one of the four divisions known as golfers, near-golfers, average dubs, and plain dubs. The plain dubs are the most enthusiastic, and as a plain dub the writer simply couldn't resist this






JUST as a real topnotch architect, like Donald Ross, lays out a course that gives you every advantage of scenic beauty and sporting interest, so must your booklet, your broadside, your space layout, or your gilt edge brochure be arranged from a fundamental plan, which injects every element of dramatic interest into its format.

The best equipment money can buy is available in this office, but that is not all. The real motive power of the Berkeley organization which drives it successfully, is the creative ability to make your idea live and speak with personality.

Here you will find intelligent comprehension of your ideas, and the ability to "typify" them to your enthusiastic satisfaction.

AND OUR NINETEENTH HOLE,— OH THERE'S NOTHING LIKE IT

These two booklets, printers' printed advertising, convinced this advertising manager of a nationally known concern that he should give each of the two printing companies a chance to handle his work. Each displayed the use of creative ideas, capably applied. At the right is a page from the booklet shown in the center

offer in the form of a two-color folder which cannot fail to get attention and to arouse curiosity.

King Belshazzar is pictured on his throne, appealing to Daniel for help. Above the royal head, on the wall, appear the mystic words "Mene mene tekel upharsin." Even a corporation president is urged by curiosity to open the folder to see what follows.

The folder is unique in various ways. Perhaps the most striking effect is that it impresses advertising men with one dominant thought: Here is a printer with the imagination to carry him past one of the toughest barriers of sales resistance that he meets in an advertising manager's office. Enclosures in stock-dividend envelopes are not new. Some corporations have been using printer could dish up hard facts with a flavor to make them readily edible—actually appetizing. We are going to try out Rand's idea. And we want to remark that when printers get to having more ideas, they'll have less sales expense and more business.

Quite different is the approach of another Boston printer, the Berkeley Press, which has recently issued a booklet with the title "As a Matter of Course." The outside cover pictures a dub golfer gazing despondently into a water hazard within which his ball has just disappeared. The text is a clever word interplay between golf and direct results in printing, beginning with "Fore" and ending the struggle between a golfer's job and his conscience. The author points out that there is no golf circular. He had realized for some time that there was no place for presswork on the tee, and that there was a very real need for presswork in the printshop. Somehow the idea went over. It may have been merely because there was a clever idea behind the circular, indicating the presence of better than average brains in the printshop. Or—who knows?—it may have been merely because the golf bee was buzzing.

At any rate, Berkeley is going to figure on a printing job for us one of these days, and will be asked to use all the brains at hand to make pipe fittings as interesting as "Fore."

It's a long jump from Belshazzar to the nineteenth hole, but the two subjects offer themes for a pair of effective printing-advertising folders.

Merely a Mediocre Printing Salesman? Then Try Intelligent Follow-up!

By RICHARD C. WALTER

Calling upon your prospect is one thing—intelligent follow-up is another. The unresponsive listener may merely appear that way. This article opens your eyes

THE printing salesman is inclined to be more wasteful of his time than of any other of his assets. This will be particularly true if he is calling on some "cold" prospects. Concentration on "warm" prospects, developed through regular monthly mailing appeals, is the foundation stone of successful selling. It is more profitable to interview six prospects a day who are known to be in the field for printed material of some sort, than it is merely to call on twice that number whose requirements are indefinite and a matter for considerable conjecture.

Seventy-four per cent of our business is placed by our regular customers. Twenty-six per cent represents business developed as a result of intelligent follow-up calls on prospects who have received our literature and indicated an interest in our service, either by a definite response to our mailings or through a chance remark to one of our salesmen which indicates that the prospect is really interested.

Not always do interested prospects respond to our literature by sending in a return card. Many buyers feel that by responding to a mail appeal they are committing themselves too definitely. Therefore they say but little, until their plans have matured, and it is for the printing salesman to find out by devious means whether the buyer is in the market or has a selling problem that can be solved by a series of mailing pieces. To illustrate:

For about a year I had been calling on a wholesale radio concern in Los Angeles. This firm was on our list and had received our regular monthly mailings over a considerable period. The general manager of this concern is a shrewd, keen chap, but withal a genial sort of fellow who can dismiss a salesman with a smile and a wave of the hand and make him feel as if he had thereby conferred a favor on him. I had secured a number of small orders



The idea for this milk-bottle ringer produced a year's order for fifty-two lots of ringers, and was later revamped as a door-knob hanger

from this manager—"pot-boilers," as I call them—and had submitted a number of business-building ideas from time to time, which I thought he could use. These suggestions had been received cordially enough, but no business had so far resulted.

One day when I called on him I noticed one of our mailing pieces lying open on his desk. Evidently he had been reading it closely. Picking it up as I entered, he said to me:

"Walter, I notice that this broadside of yours says that I can put thousands of salesmen on my payroll at a cost of a few cents each. But my problem is not to get salesmen to put on my payroll, but to be sure to get the kind that will produce business in volume for our dealers and thus create more volume for us. So if you can show me an advertising idea that will gain entrance into 90 per cent of the homes where it is distributed, I'll consider it. Whatever the idea is, it must be developed in a printed piece that can be distributed by hand in towns where we have dealers. But it mustn't be 'just a circular.' It must be something different; it will have to be read by at least 50 per cent of the people who receive it, and must produce traceable business."

I said to him, "If I could evolve an idea like that for you, it would be worth several thousand dollars."

"Well," he answered, "we are willing to spend several thousand dollars on just such an idea, and if you can produce it I'd just as soon give you the order as anyone else. But you've got to show me something worthwhile before I will place an order with you."

Here was a direct challenge. For several days following, during my waking hours from breakfast until bedtime, I kept turning the problem over in my mind, thinking of various plans and as rapidly eliminating them as analysis indicated that they would not produce the results that were required.

Strangely enough, the idea that was finally used developed as a result of another job we were running in our own plant. (In this respect I was very much like the Boer farmer who sold his farm to go in search of gold, while the man who bought the farm struck a diamond mine that has since become one of the most profitable producers in the Kimberly region!) One of our bright young salesmen had created a successful selling idea as a result of something he had read about in a trade magazine and had adapted to the dairy business. This consisted of a copyrighted bottle-ringer with a recipe card and an order coupon attached. A local dairy gave him an order covering a year's supply of the ringers, a different one to be used each week throughout that time.

I took one of the ringers and examined it critically. Something seemed to tell me that in this ringer lay the solution of my problem for this radio jobber. This piece had a number of features that suggested its fitness. It was attached to something that the housewife took into her home the first thing in the morning—a milk bottle. This meant guaranteed entree to the home of the prospect. The ringer contained information of value to the prospe t and her family, and therefore she felt that she and her family were an important part of the picture. Also, the coupon provided a means by which she could act favorably.

The problem was to adapt this idea to the radio business as successfully as it had been applied to the dairy business. Obviously the radio dealer could hardly hang his advertising matter on the prospect's milk bottle to assure entrance to the home. In any case, it was more important to reach Friend Husband than his wife.

Then came the inspiration which solved the problem: Why not make up a similar card, but larger in size, and with a hole at the top that would fit over a door-knob, and then attach a return postal to the card instead of a coupon? The prospect, upon opening the door and finding the card on the door-knob, would instinctively take it off the knob and carry it into his house. No self-respecting home owner would throw a card of that size down on his own porch. The business-reply card would make it easy for the average prospect (including the Scotchmen!) to send for the free broadcast directory which it offered, and to arrange for free testing of his batteries.

The plan seemed feasible. I submitted the idea to my customer. Result: an order for 500,000 pieces, to be imprinted with the names of dealers in cities throughout California.



This door-knob hanger (reduced here) was ordered by the customer because it practically guaranteed consideration by 100 per cent of the householders. This piece approaches the ultimate in effective but inexpensive advertising. The use of the stampless reply card was shrewd

Thus the customer whose former orders were "pot-boilers" has become a profitable account. In addition he is sold on the ability of our company to solve his sales problems, which assures us of further business. No other printer was called in to bid on the job, thus assuring us a full profit and also the satisfaction of a good piece of work.

Now, as I suggested before, no mailing piece can be judged solely by the number of inquiries it produces. The prospect who receives it may not be ready just at that moment to plan a campaign or order a catalog or whatever else he may consider later. The mailing piece, however, may sow the seed, and the observant salesman will soon know whether or not the seed has taken root and is sprouting. It is then time for him to feed this sprouting idea or desire by making suggestions from time to time along the lines on which the prospect is thinking, thus strengthening his desire until it becomes a real objective toward which both prospect and salesman can work. Inevitably the orders will appear.

As the Bert Rose Company says in its literature, "Behind every tangible thing—in the inception of every accomplishment—there is first of all the idea." Ideas are essential to the promotion of anything new, and also to the sustained success of anything old, for favor once earned must be held.

When I repeated this the other day to one of my clients, he said: "Granted. But worthwhile ideas cost money." And my reply was, "Yes, they cost big money—if you don't use them." The idea is worth your careful thought.

How a Bear on a Ladder Gathers Prospects

By JOSEPH C. COYLE

EXPERIENCE is the one teacher whose lessons seldom fail to sink in, and many business lessons may be learned from twenty-five years of activity in one line of business. For that period the Merritt Printing and Stationery Company, Denver, has been in the business of printing and of selling greeting and special cards of all kinds. Though the plant is not a large one, fifty thousand dollars' worth of business last Christmas attests its success. Much of this business during the past three years may be attributed to methods of store display, according to R. E. Merritt, who states that holiday sales at the store have been increased fully 50 per cent by this means of fastening attention upon the company's goods.

Three years ago, when the company moved to its present location, one side of the present salesroom was given over to the display of its wares, and also the window in front. The other side of the room and window were rented. A complete line of cards, etc., was displayed in the window, but what got the attention of the public was a little brown teddy bear climbing up and down a ladder in one corner of the window. All day and all night this little bear shinned up and down the ladder, with no visible means of locomotion. And all day and far into the night, crowds of people stopped to speculate as to the mechanism which took the bear up and down. This of course was an endless belt operated by mechanism in the basement; it ran up and down in the window casing and transported Bruin with it. Wherever the animal went, pedestrians' eyes followed.

While the bear went up and came down again, Merritt's sales went up and stayed up. People interested in the bear could not help admiring the display of cards, that in itself was attractive enough to have excited anyone's admiration. So gratifying were the results from this stunt that, just before Christmas of last year, the company decided to use the other window and the other half of the store for sales purposes. Accordingly a similar display of stationery was placed in the other window, and a duplicate of the first bear was started on its long climb for the sake of increased business.

In addition to this an upright case, about twenty inches wide and three feet high, was placed directly in the center of the entrance. In a little alcove in the center of this case, with a light above its head, was placed the completely arrayed figure of a bride. This was surrounded by samples of wedding announcements and similar material of interest to the passerby in need of items along these lines.

Inside the store a circular counter was constructed for display, with space for the clerks on the inside. This ran almost the length of the store, and was made in four sections. The side sections are removed during the slack season and stored in the basement. This counter, sloping outward all around, made possible the showing of a maximum number of cards with the least amount of effort on the part of the clerks. Furthermore, as it was plainly visible from the outside, it added greatly to the appearance of the store and helped draw in the prospects.

For four months prior to the holiday season sixty to seventy people are employed in manufacturing cards, and orders pour in totaling a thousand to eighteen hundred dollars a day, besides the business done through the salesroom. This business is secured through the use of a mailing list of several thousand customers, to whom samples are mailed yearly, starting in August, and direct mail gets the orders.



A simple idea—but the simple things often stir the public's fancy. These ladder-climbing Bruins focus attention on the Merritt windows, and the attractive displays draw the orders

Facts About Color in Modern Printing

By FABER BIRREN

II.—The Printer's Palette

COLOR is difficult to describe accurately, just as it is difficult to use artistically. A client might say to the printer, "Use a nice blue." And the printer might find himself bewildered. A "nice blue" might be any one of a dozen things. It might be a pure spectrum blue, or perhaps be a tint of blue or a shade. It might be transparent in its texture or opaque; warm like turquoise or cold like cobalt; greenish blue or purplish blue; shiny with lots of varnish or dull like water-color ink. Which?

The answer might be, "Personal choice." Again, thought might be given to a harmonious analogy, or even psychology. There are many solutions to a color problem which asks no farther qualification than that of "niceness."

It is quite common belief among the printers that the use of color solely involves a decision as to one color or another, or one combination of colors or another, and that the secret of a correct application centers around a choice which begins, exists, and ends with color. That is not altogether true. There is another element to be given attention—namely, value.

Color value is the term applied to the character, or weight, of hue with relation to black and white. Yellow is higher in value than blue or violet. It approaches a higher level in a black-and-white scale. Consequently it has not the heaviness of the blue or the violet which is found to exist in color value nearest black in the color list.

Color balance in typography primarily does not depend only upon hue. This is a curious but an actual fact. Color is beautiful, not strictly because it is chromatic, but because it differs in its value from the one extreme of white paper and the other extreme of black type. Simply, color—if one forgets the chromatic part of it—has a grayness to it that definitely presents an intermediate step in value between black and white; and consideration of this element of color value is important for good typographical effect.

The early printer understood well the beauty of color value. It meant balance, charm, and also consistency in the printed page. Naturally the second color to him involved no small amount of effort and expense. It meant a tedious process of hand-rubicating one sheet after another, or a careful hand-register of a second color on his forms.

Doubtless these difficulties forced him to give exceptional care to the use of color. He sought not only the vivid effect that hue brought, but the possible balance it might lend to the whole impression of his typography.

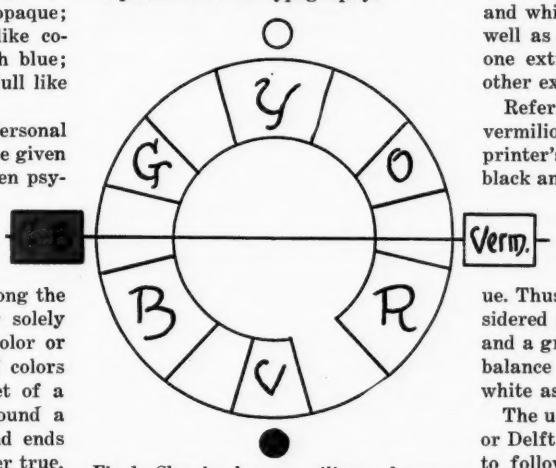


Fig. 1—Showing how vermilion and green-blue reach maximum intensity at a distance midway between black and white

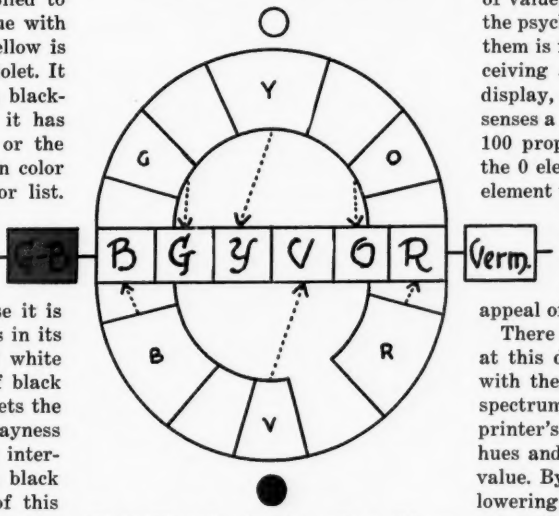


Fig. 2—The printer's palette. Here all hues of the color chart are modified to a medium value. All will lend good balance to type and paper, as all are of the same black-and-white value—although they differ considerably as to purity. Note that the red and blue are only slightly modified, and that a greater degree of modification is necessary with orange, green, yellow, and violet

The two most attractive colors in printing are undoubtedly a vermilion red and a green-blue, or Delft blue. These colors are the printer's heritage and have been universally employed for many, many generations. They are the only two colors in the spectrum that approach full intensity at a middle distance in value between black and white. They represent a happy as well as an exact balance between the one extreme of white paper and the other extreme of black type.

Refer to Fig. 1. Here is shown how vermilion and green-blue exist on the printer's color chart midway between black and white. Orange and green are light. Yellow also is light. Violet is dark and heavy. Spectrum red and spectrum blue come just below a middle value. Thus, if the various colors are considered in full purity, a vermilion red and a green-blue are the only two that balance and are as far unmoved from white as from black in color value.

The use of vermilion and green-blue, or Delft blue, is always good precedent to follow in typography. Here, however, the beauty of these two colors is essentially one of harmonious balance of value, not necessarily color itself or the psychology of color. The effect with them is mainly optical. The eye in perceiving a white, black, and vermilion display, for instance, unconsciously senses a correctness of balance; a 0-50-100 proportion, so to speak, in which the 0 element of value is black, the 50 element vermilion, and the 100 element white. It will be profitable to remember this trick of color balance, and to use it in any case where a typographical appeal of unusual charm is desired.

There is another method of arriving at this delightful balance in printing with the use of the other hues in the spectrum. Refer to Fig. 2. Here is the printer's palette—a complete band of hues and intensities, all of one middle value. By modifying all colors, that is, lowering the bright ones and heightening the dark ones, a true printer's palette is thus developed. In other words, each hue is fixed in black-and-white value to approximate the level of a single scale. Yellow is mixed with black to bring it down in value. Orange and green are also lowered. Violet is raised in value by adding considerable

white. Spectrum red and spectrum blue are both slightly heightened.

Thus a rather versatile palette is arrived at which begins at one end with a pure, intense green-blue, a slightly modified and heightened spectrum blue, a lowered green, a lowered yellow, a heightened violet, a slightly subdued orange, a red mixed with a bit of white, to a pure vermilion. All of these hues are found to be of the same level of value, although their color purity largely differs. Any one will give balance. Actual choice, then, may be guided by thought as to brilliant purity, as with the green-blue and vermilion; medium purity, as with the blue, green, orange, and red; or a very dull purity, as with yellow and violet. Simply, the printer's palette offers a sure method of color balance, for it extends vividness in its pure, intense hues, and softness in its modified hues. It opens up tremendous possibilities in typography and will rarely fail to create beauty with analogy to type and paper. It is the first acceptable law of color harmony that shows every guarantee of soundness and practical value.

In using the hues of the printer's palette there is, however, one additional qualification for the best of results. That is the matter of weight. Because the hues described above are of a medium grayness of value in a black-and-white scale, they should be given added heaviness when applied. Two equal areas of green-blue and black, for example, will not appear optically balanced to the eye. The green-blue has a value of middle gray, while the black is more or less total. That is, visually a square inch of black can be said to "weigh" twice as much as a square inch of green-blue. To offset this difference the green-blue should be doubled in weight. Then the visual balance will have been attained.

E E

To illustrate the point, glance a moment at these two characters printed in the same type face and of the same weight. At a slight distance the green-

E E

blue letter will be clearly discerned as being a great deal lighter as to weight than the black, which has every appearance of firmness and solidity. Now, by changing the blue-green character to bold face and retaining the lighter face for the black, this feeling of improper balance is relieved. Again, examination from a short distance will prove convincing on this point.

This doubling of weight for hues of medium value should apply in typography for the initial letter, for a running line of type, or for a combination of colored rules with black rules. In most cases bold-face types can be utilized appropriately and an excellent visual balance maintained.

For the decoration or design, similar care should be taken. Refer to Fig. 3. Compare the three specimens. Notice that in A the entire black setup is consistent and offers a pleasant grayness in pattern; but when color is introduced in the decorative initial, as in B, without a change in weight, it appears pale and weak, and an off-balance effect is the result. Then, in C, where a heavier initial is used, the balance is corrected.

In using bright yellows and deep violets, adjustments of weight can be made in proportion to value. That is, yellow should be considerably bolder, violet and blue only slightly bolder, than is the black type. Definite measurements can easily be made by judging the apparent grayness of the color used and figuring out its approximate distance from black, and then applying this ratio to determine the weight.

THE CHAMPIONS OF color as it functions in vision are few and also far between. For some unknown reason the general superstition has been encouraged that color in physics bears likeness to color in art, and that the two together bear likeness to color in vision. That is totally untrue. Not until the conclusions of the physicist are isolated from the conclusions of the artist, and both conclusions are isolated from the visual aspect, then, and then only, will the subject of color—and the application, too—be made intelligible and comprehensible.

THE CHAMPIONS OF color as it functions in vision are few and also far between. For some unknown reason the general superstition has been encouraged that color in physics bears likeness to color in art, and that the two together bear likeness to color in vision. That is totally untrue. Not until the conclusions of the physicist are isolated from the conclusions of the artist, and both conclusions are isolated from the visual aspect, then, and then only, will the subject of color—and the application, too—be made intelligible and comprehensible.

Fig. 3—In any application of color for purposes of beauty, balance is highly important. When the decorative initial is changed to color without an adjustment in the weight, as in the example on the right, the effect of good balance is destroyed and the color appears very weak. This is corrected in Fig. 4 on the next page

This adjustment of color weight to balance with type matter, however, is not an infallible and all-inclusive law of harmony. Not necessarily is it considered in any application in which color must serve a unique and separate purpose from the type matter. Recall the four purposes of color outlined in the first article of this series. Effects such as vividness, visibility, attention, psychological appeal, and so on, naturally demand applications that cannot be confined to the more genteel efforts toward beauty. But if the page is designed to represent a specimen of typographical artistry—nothing more—visual balance and a proper scheme of value relationships will assure the finest degree of success.

When working both with the printer's palette and the printer's color chart to get good results in typographical display, it is well to have a good working knowledge of color itself, its personality, exclusiveness, and refinement. While a discussion of this sort may prove to be reiterative to an extent, nevertheless the various possibilities and peculiarities of hue must be familiarized regardless. The knowledge will be helpful to get the most out of this and succeeding articles on the subject of harmony and attraction.

The primary triad of the printer is, of course, red, yellow, and blue. It is quite bold and crude, inasmuch as mixtures of the primaries always result in other hues of equal purity but of different character. Red, yellow, and blue are always appealing and fresh. But for a more dignified refinement the printer can shift about the chart, choosing other hues and developing other schemes that will not be so expressive of simplicity. This discussion, however, does not refer to process-work or the use of color to portray realism. Simply, for exceptional beauty of color in typographical display—in ornaments, initials, decorations, borders—these few suggestions will be found valuable:

Adhering to the triad idea, the first step away from crudeness is the secondary triad of orange, green, and violet. Here color is no longer simple. It has taken a step toward a more complex refinement. Orange, green, and violet offer good possibilities. In mixtures they do not form purity, as do the primaries, but swing toward soft grays, warm or cool. Again, in shades and tints these three colors are quite attractive. One quickly senses a more subtle charm in pale buffs, greens, and lavenders, for example, than in pinks or baby blues. To understand that color has great personality is to appreciate its tremendous esthetic possibilities.

THE CHAMPIONS OF color as it functions in vision are few and also far between. For some unknown reason the general superstition has been encouraged that color in physics bears likeness to color in art, and that the two together bear likeness to color in vision. That is totally untrue. Not until the conclusions of the physicist are isolated from the conclusions of the artist, and both conclusions are isolated from the visual aspect, then, and then only, will the subject of color—and the application, too—be made intelligible and comprehensible.

Fig. 4—When a heavier initial is used and the color is thereby made more solid the necessary adjustment in weight is brought about

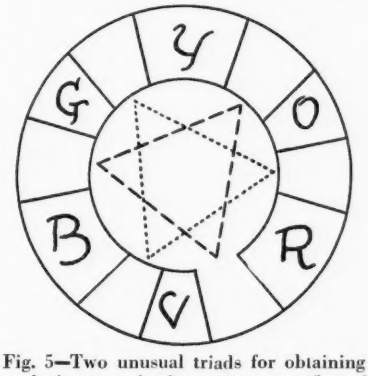


Fig. 5—Two unusual triads for obtaining exclusiveness of color without sacrifice of purity. The one, a triad of orange-red, violet-blue, and green-yellow, is quite striking. The other, a triad of violet-red, green-blue, and orange-yellow, is mellow and altogether appealing

One common illusion has existed for some time with respect to exclusiveness in color. Among color authorities the general superstition has been advanced that pure color is crude, and that modified tones—tints and shades—are more refined. This is purely an illusion. The typographical monuments of the Italian Renaissance and the Golden Age of France were vivid with color. Illuminations were as bright and powerful as pigments could be made. In fact the preference for tints and shades is somewhat recent and has no substantial historic background.

Expressing it simply, if red, yellow, and blue are crude—and they *are* crude to a large degree—then the violet-red, orange-yellow, and green-blue are not crude, regardless of their intensity. In other words, pure color is always needed to express high emotional appeal. No flag uses tints and shades. America's emblem with pink stripes and a baby-blue field of stars would lack any inspiration! Tints are anemic, feminine, too dainty to have any great personality. They are but compromises, rather than genuine refinements.

To get exclusiveness with color, swing around the spectrum, away from the primaries. Refer to Fig. 4. Still adhering to the triad, we find here two additional ones that indicate a unique method of color-finding. The first, a triad of orange-red, violet-blue, and green-yellow, is striking, powerful, and bold. Yet it is not crude. The second triad, violet-red, green-blue, orange-yellow, is highly beautiful, consisting as it does of three hues, each of which is pleasing in itself.

These triads, of course, do not refer to color process. Nor should the conclusion be made that the combinations mentioned must be used together. Any one of these hues could be employed as a second color. The triangle idea, swung about within the color circle, is used only to give the printer some idea as to a way in which he can develop schemes and find colors—pure colors—that are removed from all feeling of crudeness. In truth, there are any number of intensities to be found adjacent to the common colors. There are innumerable blue-greens, orange-reds, violet-reds, orange-yellows, that will give to typography an effective air of exclusiveness and distinction.

Thus in typography one finds, first of all, the traditional gift of green-blue and vermilion as the two hues that reach maximum intensity at a medium

color value. They can be excellently utilized for balance. Secondly, there is the printer's palette, a complete scale of hues of similar value, useful to maintain a harmonious optical stability in composition. Thirdly, there are the exclusive hues to be found by shifting around the color circle, away from primary hues, thus gaining beauty of color without sacrifice of purity.

To draw conclusions as to application of the above potentialities of color is not difficult. For typographical balance, the second color can well be vermilion red or green-blue (Delft blue). These two hues are ever satisfactory. They have been used consistently in printing with admirable effectiveness. For a more diversified display of color, yet maintaining definite balance, the colors of the printer's palette furnish a happy means to an end. Here good maintenance of optical proportions can be effected, so that various hues in different degrees of intensity, or color purity, are made available and can be used with little fear as to results.

Finally, color exclusiveness can be secured by selecting hues which are slightly removed from the primaries. Here, of course, more careful attention is required. Pure color is dangerous to use, especially if the application leads to large areas of color. For the most part, particularly in designing a page of type matter, it is best to utilize color sparingly. It must not overpower or outshine the type matter, or the better purpose of printing will be defeated.

Briefly, color in typography is nothing more than a desirable complement to type. This does not, however, hold true in much advertising work, in posters, circulars, and the like where color must be used for purposes of visibility or psychology. But in the correlation of type and color the text matter must remain dominant. Thus, if color is added, balance should be maintained. With the green-blue or vermilion, or with the printer's palette, these hues are desirable and completely safe to employ. And if exclusive violet-reds, orange-reds, and so on are desired, equal respect must be paid to weight and to the strategy of avoiding too great a flourish of color. The art of typography is always marked by a selectness and chasteness of design, with no obvious conceit or overbearing dominance.

This, then, is an outline of color as it applies to the rules of good typographical display. Next month some elements of harmony will be discussed and the subject of color approached from the standpoint of attention value, beauty, appeal—qualities useful in advertising purposes and in the more vigorous applications of color.

Every Printer His Own "Typefounder"

By COLEMAN N. EVERETT

HOW would you like to have a style of type all your own? Well, you can have it, and without going to a typefounder at that—if you'll pay the expense of producing this special type. But first read the complete facts.

The Warwick Typographers, adsetters extraordinary of St. Louis, who are still getting inquiries from as far off as South Africa for details of their service as a result of an insert in the May issue, have the best American faces and fonts from England, Germany, etc. In addition they have one little used even in department-store full-page advertisements?

But the question shows that you have only two-thirds of the story. The advertiser used headings of this style in a variety of sizes, down to about eighteen-point. Whatever heads were required were first set up in the ninety-six-point, proofs were pulled, and zincs made of such heads complete in the required size. Every page ad. meant half a dozen or more such zinc etchings; the photoengraver said business was better and better.



The characters of this unusual font, either electros or zincs, have a fine line across top and bottom to permit of perfect alignment. In the proof of the assembled characters in lines for heads these guide lines are painted out with Chinese white or routed out of zincs by engraver, as they have been in the case of the italic

that is purely a St. Louis product, one that never saw the inside of a typefoundry during its production.

But don't get fresh and say, "To blazes with the foundry; I'll make my own!" until you learn the cost. The Warwick folks don't accuse the type agencies of profiteering any more, if they ever did. They know what quantity production means in the matter of price, for this one font—by the way, ninety-six-point type—cost four hundred and some odd dollars.

Here's the story of how this unusual font came about. A local department store wanted a distinctive, exclusive face for display lines in its newspaper advertisements. Echele, of Warwick, knew that to have a foundry design the face, make the patterns, punches, mats., etc., would be out of the question for just one exclusive font. So he hit upon this idea: He had Albert Guzé, a local artist, make drawings for each of the necessary characters. Guzé's bill was just a hundred dollars. Then a local photoengraver got an order for a zinc etching of each character—a nice order, by the way—and from these zincs electrotypes were made wherever additional characters were needed, and in the number required, to complete the font.

Now, you will see, Warwick had for the client a font of ninety-six-point type in the form of zincs and electros mounted on wood. Why in the world, you ask, go to all that expense for a font of ninety-six-point type, a size

Possibly, as you have considered the reproduction of the line shown above, you've been wondering why the fine horizontal line appears above each letter. Photoengravers and electrotypers unfortunately do not always mount their cuts to a hairline; wood has a habit of shrinking and swelling, too. The line, a part of the metal, permits the compositor to line up the letters when setting them preparatory to pulling his proofs of heads complete. If one letter is out of line this fine line shows at once that it is, and characters out of line are raised or lowered accordingly. After the zincs are made these lines under all the letters are routed off, or they are painted out with Chinese white on the proofs, as indicated by the italic characters.

You know, of course, that the zincs and electros were not so accurately made as to permit joining the italic letters so perfectly as they appear here. In the case of the italic, therefore, it was necessary, after the proof had been pulled, to take a pen and India ink and fill out the gap in the connecting lines for good effect.

If, perchance, you should sometime want a special font, you now know how to go about having it made. If not, you've heard some interesting news. And, in either case, you've found what a very small part of the preliminary expense of preparing a series of type you are required to pay if you purchase your type faces of the foundry in the conventional manner.

A Practical Method of Reducing Shop Costs in the Composing Room

By LEWIS C. GANDY

Efficiency is based on the clock. The compositor who spends ten minutes hunting a given type face works under a wasteful plan. Note how this firm calked the leak

EVERYBODY connected with the printing business has so often heard the declaration that the composing room is an unavoidable evil; that it is the sink-hole down which are poured the profits earned by the other departments. That many printers are convinced that their typesetting departments lose money is proved by the remarkable increase in size and number of trade-composition plants.

It is safe to say that conditions in Boston are typical of those in any large city. Here many of the smaller plants have covered up their composing machines and depend on the trade plants for all their composition. If the trade plants can continue to quote their present low rates, and give good service, it is not likely that these smaller printers will ever again operate their machines. Indeed, the tendency is not merely to purchase composition from the trade plant, but to buy from the same source the complete job made up and all ready for the press or electrotype foundry.

A question frequently asked is, "How can the trade plant quote a price that, with 25 per cent added, is considerably less than what it would cost the printer to produce the same job in his own plant?" One reason is that the trade plant is satisfied with a smaller profit than the printer demands. But since the trade plant has a more frequent turnover, this narrower margin of profit grows to considerable size in the course of a year. Another reason is that the trade plant has a steadier volume of work, with a consequent smaller percentage of idle or non-productive time. Most of the successful trade plants operate in two shifts.

But the chief reason for the success of the trade plant is its efficiency. Not that the trade plant scores many bull's-eyes in this respect, but as compared with the composing room of the average printing plant the trade plant is remarkably well organized.

Not every printer has access to a good trade plant, and for various reasons many printers prefer to handle their own composition. Here are some suggestions, based on actual experience in a large printing office, that may be of value to those printers who would be glad to have their composing rooms show some real profits.

This plant consisted of twenty-two cylinders, twelve jobbers, four verticals, three linotypes, six monotypes, and a pamphlet bindery, and employed around twenty-five hand compositors. The first task was to replace the ancient wooden stands, holding but a few cases each, with cabinets holding forty-eight cases each. There is no need to dwell on the efficiency of these cabinets —how they reduce floor space, save the time of workmen, and protect type.

In this composing room were nearly two thousand type cases, many without labels, and none of them grouped in a systematic way. It was not unusual for a type case to become lost, and for a compositor to spend an hour or more in searching for this case.

Therefore it was necessary to devise a system whereby a case would *never* be lost; a system whereby a person who had never worked in the plant before could immediately locate any of the nineteen hundred cases, and know what they contained. Here is the system:

Diagram No. 1 shows the floor plan of part of the composing room. The cabinets all faced the same way, the windows being at the left.

Beginning with the cabinet shown in the lower left-hand corner of the diagram, the cases in the left-hand rack were labeled, in numerical order, A-1 to A-24. The labels were placed at the extreme left-hand side of each case. Duplicate labels were attached to the left-hand upright of the cabinet. Diagram No. 2 makes more clear than can be expressed by words the method used for labeling the cases and cabinets.

The cases in the right-hand rack were labeled in exactly the same way, except that the symbols were B-1 to B-24. The next cabinet to the right, as shown by the diagram, had its cases labeled C-1 to C-24 and D-1 to D-24. In the next alley the letters *E*, *F*, *G*, and *H* were used to designate the cases in these cabinets. All the other cabinets in the room were designated in the same way, in alphabetical order.

After thirteen cabinets had been labeled the letters of the alphabet were exhausted, so that it was necessary to resort to double letters, the fourteenth cabinet having its cases marked AA-1 to AA-24 and BB-1 to BB-24.

Of course every case carried in the slot designed for that purpose a label showing the contents, thus: "8 pt. Caslon, roman (7-337 on 8)." These labels were always set in the *face* contained in the case, but were of uniform type size; for example, the labels of all the Caslon roman cases were set in thirty-point No. 337 roman; the italic cases in thirty-point No. 337 italic.

An effort was made to group within one cabinet the light faces and bold faces of the same family, the bold faces being placed in the right-hand side of the cabinet. For example, in cabinets A and B, in cases A-1 to A-12, were grouped the roman of the light Bodoni series, six to sixty point. Immediately below, in cases A-13 to A-24, were the italic mates of these roman light Bodoni sizes (see diagram No. 2). The cases at the right, in the same cabinet, B-1 to B-24, held the corresponding sizes of Bodoni bold, roman, and italic. Thus the type family was kept a unit.

From the foregoing it will be noted that a compositor could set a job in Bodoni, using roman and italic of both the light and bold, in twelve different sizes, all out of one cabinet. Think of the amount of footwork that was thus saved! There were two Bodoni cabinets, arranged identically the same.

This grouping of type families was carried out with the Cheltenham and Caslon (37 and 79 series). To take care of the Cheltenham bold condensed and bold extended, an entire alley (two cabinets) was required, and two alleys were used for the Cheltenham family.

The Caslon (337) was the most popular type face in the composing room, so five cabinets were devoted to this face. Here again the various sizes were all placed in the same positions.

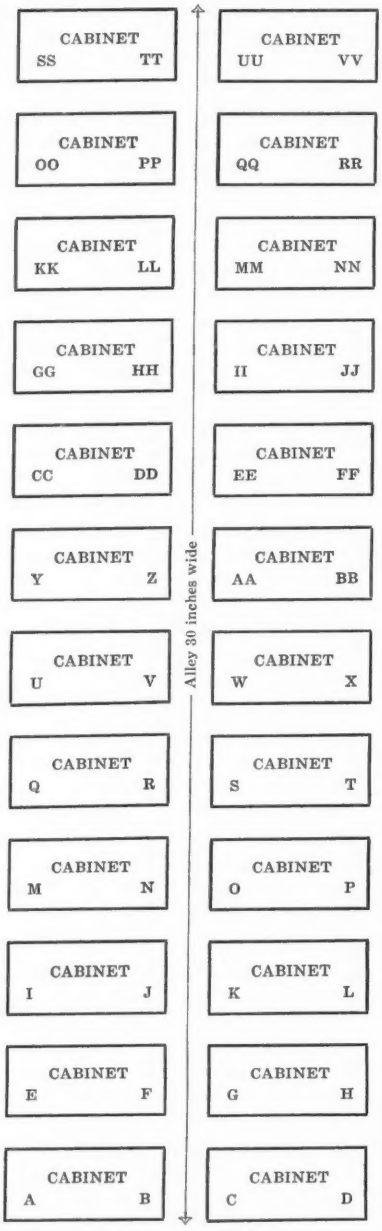


DIAGRAM No. 1

Floor plan of composing room. Windows at left. At right, proof presses and galley racks. Farther right, imposing stones

After the entire composing room had been arranged according to this plan, a loose-leaf booklet was compiled. In this booklet the type faces were arranged in alphabetical order, beginning with Accents and ending with Wedding Text. As shown by the reproduction of part of one page (diagram No. 3) the point size of the type was followed by the cabinet letter and case number, thus: "Caslon (337) roman, 7 on 8, G-1, H-2, K-2, W-1, MM-1." Here is a typical example of the booklet's use:

A new compositor was hired. He was handed a copy of the booklet and a layout of the room explained. The first job given him was to be set in Caslon. Starting to work, he soon discovered that a few letters were missing from the 7-337 case. We all know the usual procedure in most offices when incidents of this kind occur. The new man asks another compositor, and he refers the new man to another, and eventually the missing letters are found, or turned letters are inserted. In this composing room the compositor referred to the book, and immediately found the location of four other 7-337 cases, in one of which were the missing letters.

The job called for a display line of thirty-six-point Cloister Black. Referring again to the booklet, the compositor found that in cabinet E, slide 20, and cabinet BB, slide 20, were cases of the type he wanted for this job.

Suppose a compositor wanted a type seldom used—an eight-point No. 5 italic lower-case Spanish *n* cast on ten-point body. Not necessary at all to seek the property man, who would declare that such an accent was never made, and, if made, was not in stock. Instead, reference to the booklet would show that eight-point No. 5 accents on ten-point body were in the correctors' alley, the location being CrD-20. Attached to case 20 in cabinet CrD was a card locating the accent needed.

After this method of labeling and grouping the type cases had been installed, only rarely was a case lost. The label on every case showed where it belonged, and it was a very simple matter to locate a missing case. Furthermore, a glance at the front of any cabinet would tell whether any cases were not in their proper order.

The labeling and grouping of the type cases in this composing room were not expensive operations. There is no way to determine how much time the system has saved, but if it was only five minutes for each man every day the cost was soon returned.

This plant handled a great many publications in which initials were used quite extensively. The practice heretofore had been for the keyboard operator to guess at the width of an initial. Almost invariably the corrector had to rejustify to make the initial fit. Of course the corrector frequently had to shave the initial pointway to make it fit the space allowed for the letter.

Printers of experience know what ordinarily happens when a thirty-six-point composing-machine capital *M* is shaved down to fit three lines of eight-point type. The front wall is cut away, the air bubble is exposed, and when the pressman puts on the extra pressure to make the initial print black the lower part of the letter sinks down. To overcome these difficulties, which were costing a considerable amount of money, several things were done:

A typecasting machine of improved design was installed, and was equipped with a mold to handle the display matrices on hand. Using this machine,

A- 1	A- 1	6 Pt. Bodoni Roman	(175)
A- 2	A- 2	8 Pt. Bodoni Roman	(175)
A- 3	A- 3	10 Pt. Bodoni Roman	(175)
A- 4	A- 4	12 Pt. Bodoni Roman	(175)
A- 5	A- 5	14 Pt. Bodoni Roman	(175)
A- 6	A- 6	18 Pt. Bodoni Roman	(175)
A- 7	A- 7	24 Pt. Bodoni Roman	(175)
A- 8	A- 8	30 Pt. Bodoni Roman	(175)
A- 9	A- 9	36 Pt. Bodoni Roman	(175)
A-10	A-10	42 Pt. Bodoni Roman	(175)
A-11	A-11	48 Pt. Bodoni Roman	(175)
A-12	A-12	60 Pt. Bodoni Roman	(175)
A-13	A-13	*6 Pt. Bodoni Italic*	*(175)*
A-14	A-14	*8 Pt. Bodoni Italic*	*(175)*
A-15	A-15	*10 Pt. Bodoni Italic*	*(175)*
A-16	A-16	*12 Pt. Bodoni Italic*	*(175)*
A-17	A-17	*14 Pt. Bodoni Italic*	*(175)*
A-18	A-18	*18 Pt. Bodoni Italic*	*(175)*
A-19	A-19	*24 Pt. Bodoni Italic*	*(175)*
A-20	A-20	*30 Pt. Bodoni Italic*	*(175)*
A-21	A-21	*36 Pt. Bodoni Italic*	*(175)*
A-22	A-22	*42 Pt. Bodoni Italic*	*(175)*
A-23	A-23	*48 Pt. Bodoni Italic*	*(175)*
A-24	A-24	*60 Pt. Bodoni Italic*	*(175)*

DIAGRAM No. 2

Showing method of labeling cases and cabinets. The symbols at the extreme left were attached to left upright of cabinet. Other symbols were attached to cases

which cast excellent type, large fonts of Caslon capitals (with triple amounts of the capital *T*) were cast on smaller bodies—forty-eight on thirty-six, forty-two on thirty, thirty-six on twenty-four, thirty on twenty, twenty-four on eighteen, twenty on fourteen, eighteen on twelve, fourteen on ten.

Next, a chart was compiled (diagram No. 4) showing the amount of "dead wood" to allow for various initials. With this chart before him, the

operator knew the exact amount of space to allow for any initial. The correctors had duplicate charts. Removing the "dead wood" and inserting the initial, they found it fitted exactly.

These capitals on smaller bodies were useful for other purposes. The advertisements in one magazine were all set in Caslon. It did not take long for the compositors to discover that these special caps. filled a long-felt want in ad. composition. So great were the advantages of these Caslon capitals that it was later found desirable to cast many of the sizes of Garamont and Bodoni on smaller-size bodies.

With the wage scale for compositors at its present high point, the owner or manager of a composing room should make every effort to provide facilities that will insure maximum production. A "tool" that will save much time in a composing room is the New York job case. Few printers are aware that such a case can be obtained. It is merely a California job case with the boxes made smaller to allow for small capitals, and roman upper and lower case.

Seldom do you find a New York job case in a composing room. If a compositor wants to set a line of caps. and small caps., he usually finds the small-cap. case hidden away in a dark corner at the other end of the room and covered with dust. Or if it is a display line, no small caps. are available, and much valuable time is lost justifying caps. of smaller size. In the plant here described

CASLON, ROMAN (337 and 471)

7 on 8 Pt.—G-1, H-2, K-2, W-1, MM-1
8 on 9 Pt.—G-2, H-3, K-3, W-2, MM-2
9 on 10 Pt.—G-3, H-4, K-4, W-3, MM-3
10 on 11 Pt.—G-4, H-5, K-5, W-4, MM-4
11 on 12 Pt.—G-5, H-6, K-6, W-5, MM-5
12 on 12 Pt.—I-7
12 on 14 Pt.—G-6, H-7, K-7, W-6, MM-6
14 Pt.—I-9, PP-3, PP-4
18 Pt.—G-7, H-8, K-8, W-7, MM-7
22 on 20 Pt.—G-8, H-9, K-9, W-8, MM-8
24 Pt.—G-9, H-10, K-10, W-9, MM-9
30 Pt.—G-10, H-11, K-11, W-10, MM-10
36 Pt.—G-11, H-12, K-12, W-11, MM-11
42 Pt.—K-13, W-12
48 Pt.—G-12, K-14, W-13
60 Pt.—W-14 and W-15
72 Pt.—W-16, W-17, W-18
96 Pt.—W-19, W-20
120 Pt.—W-21, W-22, W-23

DIAGRAM No. 3
Showing part of page of loose-leaf index book of contents of the composing room. G-1, H-2, etc., are locations of type cases

many New York job cases were used, and they certainly saved much time.

The small-cap. idea was carried farther in this shop than in most composing rooms. Small-cap. matrices for the 337 series cannot be obtained in sizes larger than eighteen-point. On the new typecasting machine it was a very simple matter to cast the 14-337 caps. on a twenty-point body, placing them on wider bodies to correspond with the letter-spaced effect of the smaller sizes of Caslon small caps. Caps. of eighteen-point were used for twenty-four-point small caps., twenty-point for thirty-point, twenty-four-point for thirty-six-point, thirty-point for forty-two-point, and thirty-six-point caps. were cast to align with the forty-eight-point.

20 Point [Cast on 14-point body]	A	B	C	D	E	F	G	H	I	J
7-337 on 8 (2-line initial)..... 7¼ set	AApj	BM	CCj	DDe	EEj	FFi	GGa	HHp	IP	JZ
	AApj	BMj	CCjj	DDej	EEjj	FFi	GGaj	HHpj	IPj	JZ
24 Point [Cast on 18-point body]	A	B	C	D	E	F	G	H		
8-337 on 9 (2-line initial)..... 8 set	AAZj	Bap	CCs	DDP	EEp	FFZ	GGE	HHZ		
	AAZj	Bapj	CCsj	DDPj	EEpj	FFZ	GGEj	HHZj		
9-337 on 10 (2-line initial)..... 9 set	AAsj	Bas	Cee	DDs	EEi	FFj	GGe	HHj		
	AAsj	Basj	Ceej	DDsj	EEij	FFj	GGej	HHjj		
30 Point [Cast on 20-point body]	A	B	C	D	E	F	G			
10-337 on 11 (2-line initial)..... 10 set	AAZ	Bae	CCj	DDs	EEi	FFi	GGe			
	AAZj	Baej	CCjj	DDsj	EEij	FFi	GGej			
11-337 on 12 (2-line initial)..... 11 set	AAs	Bej	Cee	Daa	Ees	Fej	GGi			
	AAsj	Bejj	Ceej	Daaj	Eesj	Fej	GGij			
36 Point [Cast on 24-point body]	A	B	C	D	E	F				
7-337 on 8 (3-line initial)..... 7¼ set	AAAAsj	BBBB	CCCC	DDDE	EEEE	FFFF	G			
	AAAAsj	BBBBj	CCCCj	DDDEj	EEEEj	FFFF	G			
	AAAAsj	BBBBj	CCCCj	DDDEj	EEEEj	FFFF	G			
8-337 on 9 (3-line initial)..... 8 set	AAAajj	BBBs	CCCp	DDDe	EEEe	FFFe	G			
	AAAajj	BBBsj	CCCpj	DDDej	EEEej	FFFe	G			
	AAAajj	BBBsj	CCCpj	DDDej	EEEej	FFFe	G			
9-337 on 10 (3-line initial)..... 9 set	AAAaj	BBaj	CCae	DDae	EEas	FFss	C			
	AAAaj	BBajj	CCaej	DDaej	EEasj	FFss	C			
	AAAaj	BBajj	CCaej	DDaej	EEasj	FFss	C			
12-337 on 14 (2-line initial)..... 12 set	AApj	BBi	CCs	DDi	EEi	FFi	C			
	AApj	BBij	CCsj	DDij	EEij	FFi	C			

DIAGRAM No. 4
Part of the chart showing what indention to allow for initials

Another saving the new typecasting machine made possible was on wide quads. All the quad cases were supplied with quads of the following dimensions: 6 by 48, 8 by 48, 10 by 40, 10 by 50, 11 by 44, 12 by 48, and 14 by 42. In addition, in every alley were quantities of machine-cast hollow quads, these being 24 by 48, 36 by 48, and 48 by 48.

Brass corner quads are at a premium in most composing rooms. Here there was always an abundant supply, cast in type metal by the machine.

There is not space here to enumerate all the other time- and labor-saving ideas developed in this shop. Enough have been mentioned to show that the equipment was arranged to help the compositors produce more and better work than the workmen in competitive plants. As one unusually intelligent compositor summed it up, "In this fine plant I can set more type with less effort, and my jobs go to the stone in better shape, than in any other shop I have ever worked in."

There is nothing new in what has been outlined here. Go into any chain grocery or tobacco store. Notice how everything is placed as conveniently as possible, so the clerk can sell you an article with the least amount of effort. Note also that if a clerk is transferred to another store he does not have to learn a new arrangement of the stock. If you have the opportunity, make a trip through a large automobile plant. Here again a tremendous amount of thought and effort has been given to arranging the equipment so as to save the valuable time of the workmen.

It is not by chance that the chain stores and automobile makers are reaping such huge profits. As important a

factor as any other in their success is the fact that they study, and *practice*, efficiency. If printers hope to succeed —to reap the amount of profits being made in other industries—then the first step is to make their plants as efficient as possible. And it is my observation that in most printing offices the sore spot, the place that most needs efficiency, is the composing room.

Improving Upon the Business-Reply Card

By WILEY F. WALLACE

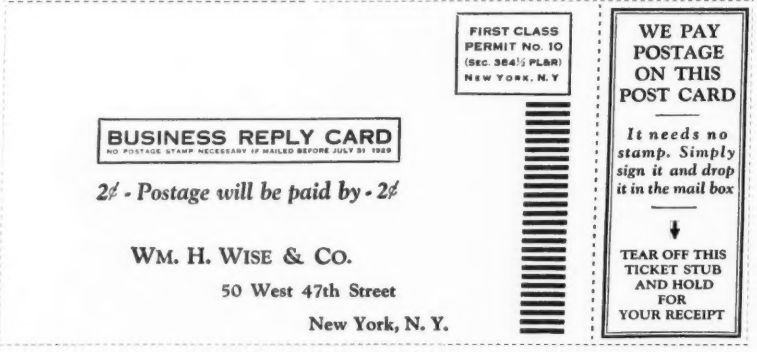
WHEN the new postal regulations gave business houses the privilege of paying for the postage on business-reply cards and envelopes mailed in, aggressive printers put this trick to work at once. Some of the effective business-reply cards they are using have been reproduced in other issues of this publication. Now the rates on the business-reply cards and envelopes have been respectively reduced, as was reported in THE INLAND PRINTER for October, to two cents and three cents. Certainly no further inducement can be offered the printer who still hesitates to pay the price of a newspaper for a legitimate business inquiry. But flaws have been uncovered in the operation of the provisions for this class of mail. One of the biggest handicaps, however, has been found to exist in the minds of the prospects who receive the cards or envelopes. For years people have been taught that cards or letters mailed unstamped inevitably come to rest in the Dead Letter Office. To learn that the business-reply cards and envelopes are exempt from the need of stamps has proved to be a slow process. These cards and envelopes are still coming in with stamps attached!

Right here the brainwork appears. The printer or publisher is not realizing benefit from the new law if prospects follow the old habit of stamping their cards, for he is still losing those who are willing only to scrawl their names and throw the card into the mail basket. Therefore, he must devise a means of educating his prospects.

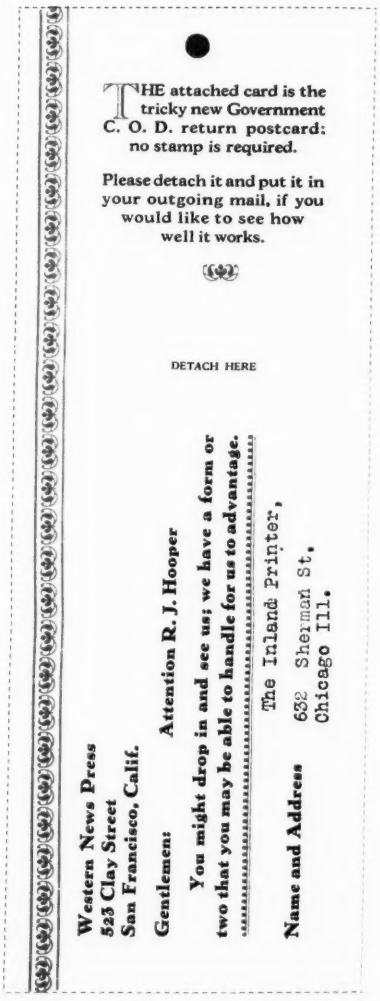
The illustrations show how certain concerns are driving the lesson home. The card of the Western News Press, in red and black on canary stock, is an outstanding example. The calendar is a convenience and an advertisement, and its reverse carries the warning against use of stamps. The weary prospect need not even raise a finger, for his name and address have been typed in, and his secretary can conserve his waning strength by detaching the calendar and mailing the card. A fine piece of work in every respect.

Then we have the card of Wm. H. Wise & Company, in red and black on white stock. The smart feature here is the stub warning against stamps, which convincingly takes the form of a theater ticket to be used as a receipt. As the company sells books, the ticket good for the "Living-Room Theater" is catchy and holds the attention.

On the card of the Marshall-White Press, run in red and black on white stock, appears a very simple stub; but its black type should turn the trick.



The reverse of the stub is a ticket fittingly admitting one to the "Living-Room Theater"



Reversed, the stub is a calendar



The stub of the Marshall-White Press reply card speaks with a loud voice

The Retailer's Opinion of Direct Advertising

By ARTHUR H. VAN VORIS

THESE days the retailer receives a mass of dealer helps prepared by manufacturers for his use. Such helps now cover almost every class of merchandise the retailer sells in his store and are available for the mere request, a large portion arriving even imprinted with the retailer's name and address. Thus it looks as though he should be able to eliminate a certain amount of sales resistance without effort at the outset.

But to an earnest observer and a seeker after real merchandising values this picture is not quite as rosy as it might appear. Not all of this material is valuable to the retailer, for it is not planned with an adequate study of his actual needs. Perhaps the reason is that the manufacture of an article is one thing, and its sale in the retail store, with the consequent and necessary appeal to the consumer, is altogether another kind of a problem.

Much of the material is good; some is better, and some is excellent. But again, despite the manufacturer's effort and expenditure, too much is merely passable; some is just indifferent, and I regret to state the fact that a sure and positive minimum is quite worthless. This discussion, then, will present a few specimens out of the many that come to our store, and will point out in constructive manner why they are helpful and useful from the retailer's viewpoint.

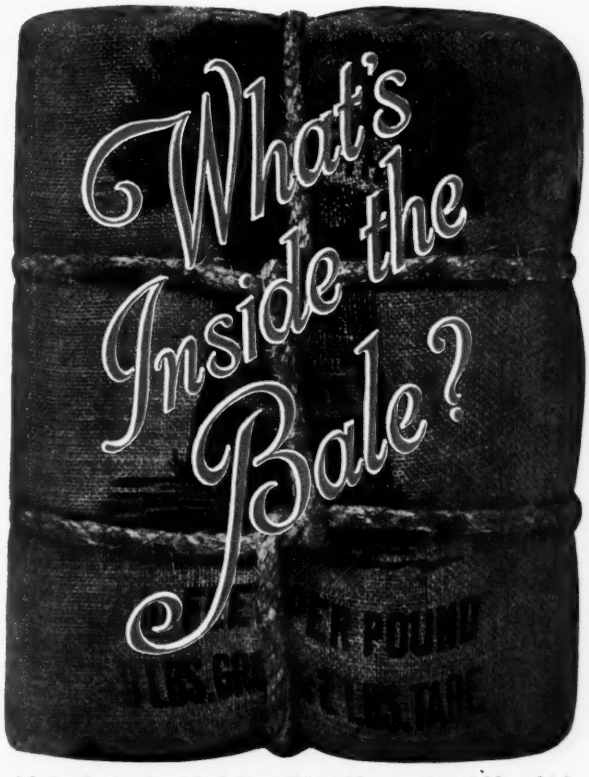
I suppose I might also include some other pieces which are not useful or helpful, but I prefer not to do this. Even the printed pieces without merchandising value have been prepared and sent us without charge by well-intentioned manufacturers, and it also appears considerably more graceful to talk about those for which I can pass an appreciative remark.

May I first direct a word toward the subject of quality? For the very reason that every retailer receives many printed dealer helps, such as folders, circulars, booklets, envelope stuffers, etc., it should be almost obvious that, other things being equal, he will use those helps that are representative specimens of good printing done on good paper stock.

Surely no manufacturer will desire to have any of his helps discriminated against for the reason that they are poor specimens of the printer's art, regardless of the merit of the text and the illustrations. Quality is important, and I suggest that this factor receive far more attention than quantity.

Let us now examine a few of the specimens, to see how the various manufacturers who sent them for our use have achieved the desired end.

The Plymouth Cordage Company is a large manufacturer of rope and binder (agricultural) twine. One of its new folders just produced for the retailer is a 7 by 9 inch printed reproduction of a bundle of binder twine, captioned in bright red lettering across its face, "What's Inside the Bale?" Attention is given at once, for no farmer receiving this folder could very well avoid an immediate interest-impression; and when he opens the folder his eye is greeted with information that tells him exactly what he is buying when he purchases Plymouth twine.



A bale of twine furnished the striking title page for a folder which the dealer who wrote this article characterizes as a real help, and he tells why

Under the heading, "What's Inside the Bale?" upon the first inside page, appears a complete description of the contents of this bale, and how it is packed and ready "for the start of a successful harvest at grain-cutting time." Practical material!

Next comes another subject, "Why Plymouth Twine Is Better," with paragraphs which emphasize the product's strength, evenness, footage, uniform quality, ability to repel insects, each paragraph with a subheading in red. Each of these headings mentions an important characteristic of good twine, and the farmer knows and recognizes their value to him.

Then comes a longer paragraph, "The Approved Plymouth Bale," explaining more of the good features, and concluding with this remark: "There is also an instruction slip enclosed in every bale of Plymouth Twine, which if read will help the farmer in adjustment of his binder and in the use of his twine." A good point.

The back cover page duplicates the front in its reproduction of the bale of twine with its realistic burlap covering held compactly by the rope binder.

Not only is this folder a first-class help in every way, but it goes a bit farther than helping to sell this brand of merchandise. It tends to greatly assist in increasing the dealer's unit of sale by pushing the profitable suggestion of purchasing twine *by the bale*, instead of by the single ball —and there are six large balls in this fifty-pound bale. Need I comment at greater length to convince you that every typical dealer who applies for and receives this printed help will make good local use of it in his own store?

The Nicholson File Company is another old and well-known concern whose product has long stood for quality in the eyes of the hardware merchant. One of

its folders recently designed for retailer use to feature the general line of files is a small three-fold dealer help 3 by 6 inches in size, attractively done in color on coated stock.

Orange and black are the predominating colors, and the cover gives you



The Nicholson folder is eminently practical; it pictures the products and their many uses. Such folders sell the retailer's goods

no hesitant feeling as to what it is all about. There is a good-sized cut of a file, standing forth in clear profile against the double color dividing this page with the caption: "Nicholson Files Are Ready, Sharp, Keen Cutting, Edgeholding, Enduring." And to carry the reader along to the inner pages, at the very bottom, in the right-hand corner, in sharp contrast made by white reverse lettering against the black background, is the word "And," which just naturally compels the reader to turn the page. There he glimpses a staggered setup of a half dozen or more different kinds of Nicholson files, with the suggestion underneath, "Always Use the Right Nicholson File."

Isn't "Filing Strategy" a rather luring caption? To think of "strategy" in connection with a commonplace item such as a file is unusual and distinctive. But here is the copy:

FILING STRATEGY

When you've an especially ticklish cutting job in metalworking or wood, you're a step toward best results with the proper Nicholson File. This is "Filing Strategy."

If you use files but occasionally, the proper file is of vital importance. To the mechanic, or other skilled user of tools, the proper use is imperative to get the best results.

Nicholson Files (and rasps) are of the best quality, scientifically tempered to insure maximum durability. They are made in thousands of sizes and cuts, and are of absolute uniformity—the standard of the mechanical world since the year 1864.

And the next feature of this folder shows one of the modern tendencies—an indication of many uses by means of pictures of some of the articles involved. For example, such items as a saw, hatchet, spark plug, lock, hinge, knife, etc., constitute a composite picture that tells a story by itself.

At the bottom of this picture we read, "Be Sure the Name 'Nicholson' Is Stamped on the Tang of Every File You Buy"; and on the back page: "There's a Nicholson File for Every Purpose. Let Us Help You Select the Nicholson Files You Need." Then we find a space for the dealer imprint.

This folder is helpful because it suggests numerous common uses for the product. It is short and readable, and I like that final idea of tying the dealer into the picture of the merchandise selection. You see, this little idea means much to the retailer. It tells him that this is *his* booklet. Do you get the point?

The Gilbert and Bennett Manufacturing Company manufactures a high-class porch, door, and window screen wire, the trade name of which is "Pearl." Its dealer-help folder is very unique, to say the least, consisting of a 3½ by 6¼ inch three-fold heavy-stock piece without lettering on its cover page, but depicting a charming home set amidst lawn, shrubbery, flowers, trees, and arbor, with *real* screened-in porch and window on the ground floor. Of course the screen is a sample of Pearl wire cloth that is machine-pinned against the back of this page, with cut-out openings for porch and window, and it has immediate attention-winning qualities. With no advertising across its face, the piece makes a decidedly neat dealer help to hand over the counter to a prospect, and, when opened, one sees the entire story of Pearl cloth at a glance: "Specify Pearl Because It Is Most Durable, Economical, Sanitary, Handsome, Easy on the Eyes." Each of these headings is explained in direct reference to the product. Then comes the suggestion to "Instal Portable Pearl Porch Panels," referring the reader to a blueprint on the back page, which gives complete details of the construction of these porch panels.

I have seen many samplings of the product of various manufacturers, but this one lends itself most admirably to the purpose, and an unusually helpful quality of planning has been displayed in its design and preparation.

Henry Disston & Sons manufactures high-grade saws, and its dealer folders are in the same class. "Good Work Begins With the Saw" is the title of a 3½ by 6¼ inch folder for dealer distribution. This heading stands out in black lettering against a white background across half of the front page, the lower half being devoted to a human-interest picture of a saw in use.



A real sales idea! This folder encloses the window and porch with an actual sample of the concern's wire cloth, and the prospect always stops to look and read

This folder is a most complete dictionary of saws. It's just simply all about saws, with every page full of interesting facts. Let's open the folder.

Right across the top we find "Read How the Right Saw Makes the Job Easy." You may not be so interested in saws, but imagine its reception to the householder who enjoys feathering his tool chest with good tools, as so many of them do! First come the common types, each properly listed with an accompanying cut beneath the name, showing this particular item in use: the hand cross-cut saw, back saw, hack saw, hand rip saw, compass saw, coping saw, saws for every purpose.

I have enjoyed reading the terse and concise text that fits around each of these cuts—suggestions of just ever so many household uses. The householder who likes to tinker, and the handy man whose kit of tools is sometimes a bit inadequate, are given a new thing to think about, and I believe it wouldn't be far amiss to believe that many an extra order has resulted from these practical Disston suggestions.

Following this general listing of "the right saws for the job," Disston has provided a definite follow-up under a general heading, "To Help Choose the Right Saw," as, for example:

GENERAL-PURPOSE HAND SAWS

Choosing a saw for general use is largely a matter of personal preference. The following Disston Saws are all popular. One of them will have the temper, weight, and balance you like.

The reader is then greeted with a listing, description, and cuts of a dozen different general-purpose hand saws. Following this is a similar instructive classification for "Saws for Special Uses," and so it goes down the list.

The material alone provides a worthwhile saw booklet. But to round out the measure Disston heaps it over the top with the two replete concluding pages, "Pointers on Saws" and also "Useful Facts." Altogether this is an informative booklet that helps to create new sales by instilling ideas in the minds of the readers. When we can "sell" the idea (the use, enjoyment, or value of the article) to the reader, the booklet has a potential impulse resulting in a good many actual sales.

The Winchester-Simmons Company is famous among the sportsmen for its sportsmen's equipment. Among its varied line, fishing tackle plays an important part alike for manufacturer, retailer, and the angler himself.

To help to win angler interest, the company sends us a fetching folder for Winchester dealers, one characteristic of which is quite similar to a feature of the wire-cloth specimen. This little folder has a striking lithographed cover page just full of human interest, and wholly without printed word to denote the nature of its contents.

Just hand this folder to an angler, and let him glimpse the two fishermen, one in the very act of netting a bass. Let him take one look at the boat, the fishing paraphernalia lying in the bottom between the seats, the gently rippling surface increased to a churning swirl where the bass is leaving the water, the trees, the tent in the distance, and I'll wager not a single angler-prospect will lay it aside until he has opened it to read its contents.

But he won't have to do much reading. Mostly it is a pictorial presentation of interesting tackle with just a thread of text, which runs along in easy, pleasing fashion as follows:

The clear sky, the placid lake, the murmuring brook, the starry heavens, are all inspirations to the fisherman. The thrill of landing another big one is sport that is in a class by itself. You get a better thrill from every strike when you use Winchester Tackle, because you know you have a better chance to land him, as all Winchester Tackle is "as good as the gun."

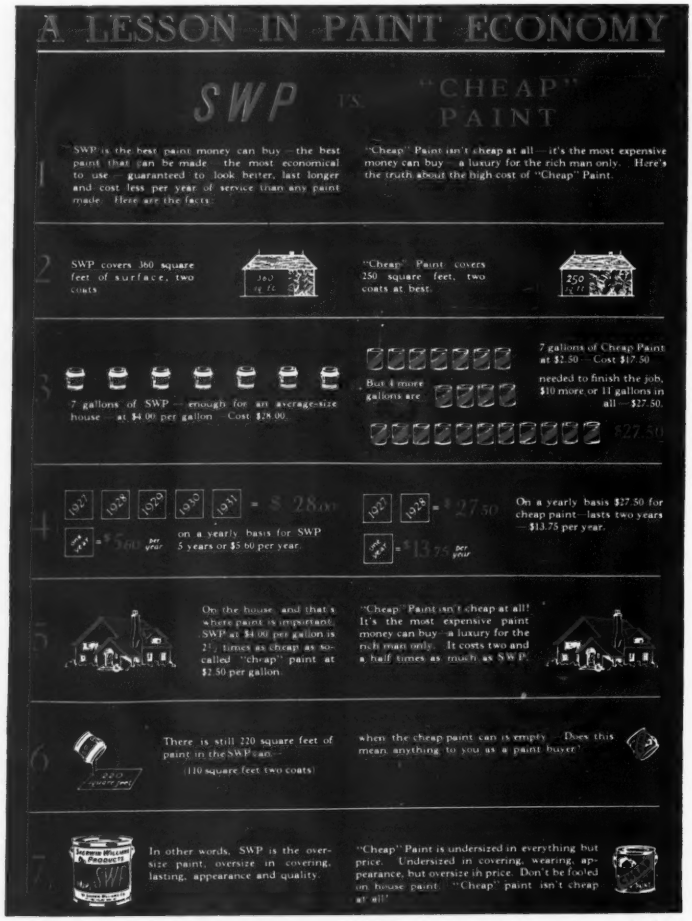
No long and wordy dissertation. But could a square mile of words make a more eloquent appeal than this?



Nothing can improve on the method of telling the story with words plus pictures. This folder is appreciated by the dealer, for it brings business

The Sherwin-Williams Company, so widely known for its excellent paint products, has, in current advertising and its dealer booklets, instituted a remarkable campaign directed toward an old problem frequently faced by its dealers—the cheap-paint bogy.

The dealer-distribution folder, "Don't Be Fooled on House Paint—The Truth About the High Cost of Cheap Paint," paint as contrasted with "cheap paint." The chart is depicted on the inside of this interesting folder, in white letters, figures and cuts standing forth sharply against a black background. It is indicated in seven up-and-down lesson strips indicating relative cost and covering capacity, each being perfectly intelligible to the reader. Lesson 7, for example, reads as follows:



Striking chart from folder of paint concern that impressed the author, a dealer, as outstanding. It shows in a graphic way the high cost of cheap paint. A quantity of the folders was used by this dealer

is a splendid example of what a manufacturer can do, not only to stimulate the sale of his product but also to disabuse the mind of the prospect of a groundless favor toward the cheap and unreliable in that particular field.

Every retailer knows the sound value behind well-known, nationally advertised merchandise, but it is often difficult to convince the customer, especially when the material for sale is sealed in a metal container and one label about as fetching and attractive as another. This company has presented a simple, graphic picture to show the outstanding value of Sherwin-Williams paint as contrasted with "cheap paint." The chart is depicted on the inside of this interesting folder, in white letters, figures and cuts standing forth sharply against a black background. It is indicated in seven up-and-down lesson strips indicating relative cost and covering capacity, each being perfectly intelligible to the reader. Lesson 7, for example, reads as follows:

In other words, SWP is the oversize paint, oversize in covering, lasting, appearance, and quality. Cheap paint is undersized in everything but price. Undersized in covering, wearing, appearance, but oversize in price. Don't be fooled on house paint. "Cheap" paint isn't cheap at all!

And, to conclude the presentation:

For years the "paint-wise" have known the facts shown in this chart. But this is the first time to our knowledge that these have ever been shown in so graphic a form. They are truths attested by highest paint authorities—the paint engineers and chemists of the Sherwin-Williams Company.

Down at "Paint Headquarters"—the Sherwin-Williams dealer in your locality—you'll find this chart also. The dealer will gladly discuss it with you and estimate your house-paint needs. Compare the cost of fine old SWP with the "cheap" brands that may have tempted you. Then choose the one you think is the best investment in beauty, protection, and durability.

And this striking caption appears on the back page: "Paint in the Can Isn't Paint on Your House. That's Where Many Paint Buyers Are Fooled on Cost." Sound logic!

I believe that this folder, as representative of Sherwin-Williams paint, has received the solid and unstinted approval of the company's dealers far and wide. To express a retailer's opinion, I wish that more manufacturers might so thoroughly study the retailer field that they, too, could see the wisdom of such direct and specific assistance along needful lines. Again, I say it is one thing to manufacture a quality product, but quite another to secure a universal consumer acceptance of the finished product.

I wish that time and space were granted to introduce you to more of these worthwhile specimens of dealer helps. I'm glad there are as many good ones as there are. And I am firmly convinced that many manufacturers could profit for themselves and for their retailers if they would but study the merchant's requirements and needs and build their helps about this foundation and structure. In this direction lies greater benefit for them.

X-Raying Distribution

The possibility of applying cost accounting, which has been used effectively in showing up the many hidden weaknesses in the anatomy of production, to the distribution of factory product, is to be considered at a conference sponsored by the Department of Manufacture of the Chamber of Commerce of the United States.

Much has been said about the high cost of distribution. It has been alleged that the savings effected in American factories are largely dissipated in the extravagant methods of getting the goods to the consumer. But the facts upon which such conclusions might be based appear to be meager.

Whether the manufacturer can distribute his products more cheaply by selling to wholesalers or retailers or directly to the consumer, and whether direct selling is more or less costly than selling through the jobbers, are among the questions which are now waiting to be adequately answered.

Cost accounting has been the X-ray that has revealed the defects of the manufacturing mechanism. In several cases it has shown that products were being sold at less than the cost of manufacture. It can be turned as effectively, it is believed, upon the distribution of factory products, disclosing the rat-holes of economic waste too frequently found in distribution systems.

The Printer and His Humpty-Dumpties

By WILLIAM P. COLEMAN

HUMPTY-DUMPTY was the central figure in a delightful old nursery rhyme. An accident befell him one day and he was ruined beyond repair, and, as the rhyme had it—"All the king's horses and all the king's men couldn't put Humpty-Dumpty together again."

To many of us Humpty-Dumpty is mythical. But is he? Only too often the modern counterpart of Humpty-Dumpty is proved to exist, and shown to be increasing in numbers. The modern Humpty-Dumpty is the confidence of the public; confidence in the power of printed salesmanship applied to individual lines of business. And when this Humpty-Dumpty has a great fall, all the printers' house magazines and all the printers' salesmen can't put him together again.

Who creates these Humpty-Dumpty persons? Who pushes them from the heights? And who suffers as a result? And the answer is—the short-sighted printer who thinks only of the possible business in hand and cares nothing about tomorrow. It is almost if not actually impossible to restore lost confidence, but there is hope for the sinning printer who sincerely desires to stop creating Humpty-Dumpties. He must think only of the customer's welfare, giving first consideration to the reason behind the necessity for the printed piece, the use to which it will be put, and the proper form to increase the effectiveness of this piece.

The average shop gets the bulk of its business from the small merchant, the small manufacturer, and the professions. These know little or nothing about your business nor how it can help them. They seldom can afford the services of advertising counsel. They frequently read or hear tales of advertising success enjoyed by similar lines of business, and right there is where a little knowledge proves to be dangerous. They need the practical guidance of the printer of vision.

A florist in a city of less than fifty thousand population recently decided that direct mail could immeasurably increase his business. He had heard of instances in which letters had brought wonderful results; consequently letters should carry his message. He went to his local printer with an order for the printing of 10,000 letterheads, envelopes, and price lists.

A few days later the printer delivered the order to the local letter-shop, where the letters were multigraphed with the florist's copy. The letters were carefully filled in, envelopes were addressed, and the whole enclosed and mailed. Some orders resulted, but the mailing was a 99 per cent loss.

The printer had been glad to get the job. He made a fair profit on it. When the last piece had been delivered to the letter-shop he was through with his job. He is also through with the florist. His house magazine still goes to the florist, and one day the printer directed his salesman to call. But the salesman came away empty-handed.

The business world that you, that all of us, have to deal with is of short memory. All the more reason then that we constantly keep our names and the service we can render before the public of short memory. For this nothing can beat the printed word, and we are at your service.
THE MARCHBANKS PRESS

"Direct mail doesn't pay," said the florist. "Maybe it has worked for others, but it won't work in my business. I know that for a fact!"

Doesn't he know? He certainly does know! He has proved it! And all the sales arguments, house magazines, and salesmen will never put Humpty-Dumpty together again.

Well, perhaps the florist was a dub. There are untold thousands of dubs just like him. But every one is created by some short-sighted printer! This is not a brief for free advertising counsel by printers. It is a reminder that, if the public is permitted to buy printed salesmanship blindly, somebody is going to suffer. One-time buyers are costing printers hundreds of thousands of dollars each year, and, whether the printer accepts the responsibility or not, in this respect he is his brother's keeper.

For contrast, consider this incident in the business life of a successful young southern printer. A few years ago a florist in his town got the advertising bug and wanted to place a large printing order. Before accepting the job the printer wanted to know exactly what the pieces were to accomplish. The florist explained his plans and his hopes for new business.

"You've got a good idea, Mr. Florist, but you're just a little too ambitious," said the printer. "Instead of making a big one-time splurge, try a test mailing on one thousand persons. You should figure on at least three mailings to each individual you solicit.

"Your letter copy reads pretty good, but don't depend on cold type to sell cut flowers and potted plants. This is what you need—a four-page letterhead, the first page given over to your letter, the second and third pages for illustrations in color."

"But the cost!" said the florist, a bit frightened at the extra expense.

"Well, which would you rather do—shoot all your money on one wild throw or reduce your chances of failure? The four-page letterhead is your best bet, and it is not going to make me rich. But, if your mailing is successful, your future printing orders will be worth having, and I'm looking into the future on this matter."

It wasn't easy to sell this extra cost to the florist, but the printer did it. He followed through, knowing that the effectiveness of his work could be destroyed by slipshod letter-processing, and saw that this work was given to a high-class letter-shop. The letters were carefully filled in, a masculine signature was pen-written, and the test mailing went out. It brought orders by mail, in person, and over the telephone. Today, that florist is sold on direct mail, and he uses it twelve months in the year, all of it being prepared by this young printer.

This young southerner has made wonderful progress, but he will do even better each year. He takes plenty of time to be positive the customer is right before the order is accepted. He has sent no Humpty-Dumpties crashing, and his customers have the greatest confidence in him. A prospective customer desiring to buy printed salesmanship must first convince him that it will be profitable for this customer, or the presses do not run.

It is true that the public usually shops around for printing, but price jobs benefit neither the customer nor the printing industry. One-sale customers cost too much, and it is necessary to create new ones constantly. It is repeat business and satisfied customers that provide luxuries for printers, just as they do in other lines of business. Humpty-Dumpties are very expensive nonessentials.

Wherein a Printer Achieves Distinction by Doing the Obvious Thing

YOU, the printer, send samples with your salesman, or carry them when you go out to sell. It is the obvious thing. You show what you can do for a prospect by showing what you have done for others. Simple, of course! But how many of you have ever thought of converting the sample-carrying process into an actual sales achievement that will speed up the orders?

The F. W. Bond Company, of Chicago, has done this obvious thing—but in a manner which has glossed the final material with distinction, smartness, and conviction. The prospect or customer receiving this specimen of sound salesmanship must arrive at one inevitable conclusion: "This concern certainly knows its way in the business of printed selling." A convincing thought! And yet the Bond company has merely presented samples of its work the difference being in the brainwork used.

The story lies between covers, 10¼ by 13 inches, of heavy, flat-black stock, boldly labeled in gold, "Reasons Why; Together With Specific Examples of Planned Printed Selling." This brochure is about a half inch thick, and light enough in weight to be held without tiring the hands. It looks the part of a dignified, costly compilation presenting the quality product of a high-grade organization—which is, of course, the impression sought.

The fourteen introductory pages are valuable for a large concern; and for a smaller plant trying to avoid extreme expense several of these pages may be omitted without measurably reducing the forcefulness of the volume. The introductory pages cover these subjects in this order: the company and its personnel (with photographs); a method of measuring copy; examples of halftone screens and finishes, and different kinds of Ben Day tints.

Now comes the more vital section of this brochure—the printed evidence. The display method is sound. Each sample is attached in such manner that it is easily and quickly inspected, and the dark tone of the mounting stock provides a smartly contrasting background. Every left-hand page facing a specimen is of white stock, upon which is printed in black a description of the specimen shown opposite.

Sixteen mailing pieces are presented in the Bond brochure, each with a concise description indicating the strong features of the work. Each piece is held firmly in place but is immediately available for examination. The entire atmosphere of the book suggests quality, with the connotative thought that a firm distributing such a high-grade "sample case" must almost necessarily maintain quality standards in the individual jobs it produces.

For example, one specimen is a six-page folder in two colors. The copy on the facing page contains the following description of the piece:

TALKING TO CHURCHES IN THEIR OWN LANGUAGE

This piece was the closing one of a series used in promoting the sale of a non-professional motion-picture machine. Note that the product is introduced *after* the prospect's attention has been secured through a discussion of his own problems. The client describes results thus:

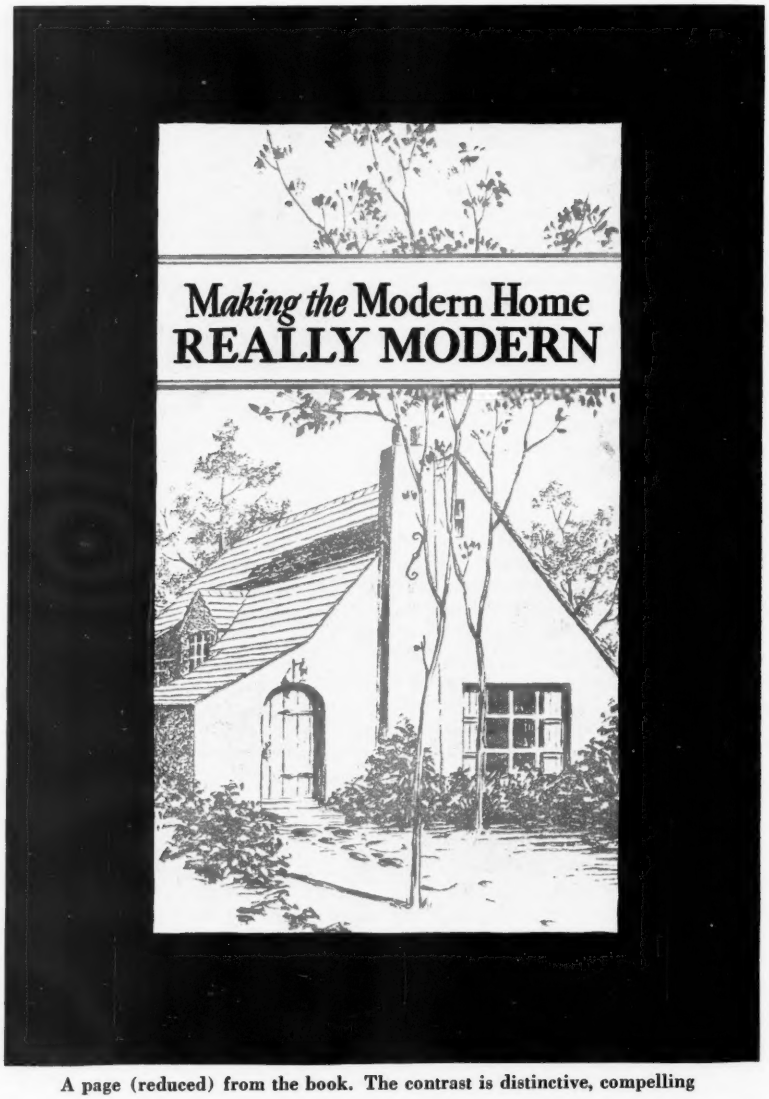
"This company has been a client of the F. W. Bond Company for about two years. The campaigns they have prepared for us have been very satisfactory, and the returns from these campaigns were unusual for our field."

And this definite item of copy explained a four-page mailing piece that had been produced in two colors:

INTRODUCING A "NEW" ITEM

This piece, and a companion piece, were planned to "sell" furniture dealers on the profit possibilities for them in the stocking and selling of high-grade framed pictures.

After a series of three form letters carrying the same appeal and mailed to the same list had pulled only three inquiries, this two-piece printed series sent to the identical list pulled more than three hundred inquiries. Evidence again that text and pictures will get attention—and action—if your story is interesting, well told, and from the prospect's selfish viewpoint.



A page (reduced) from the book. The contrast is distinctive, compelling

The F. W. Bond Company, merely by doing the obvious thing in gilt-edged fashion, has most effectively relegated the armful of mussy, ill-matched printing samples to the lonely land of hitching posts and umbrella racks.

SPECIMEN REVIEW

By J. L. FRAZIER

Printing submitted for review in this department must be mailed flat, not rolled, and marked "For Criticism." Replies can not be made by mail.

ARTHUR G. DAHL, Appleton, Wisconsin.—Except for the fact that the two lines of small type at the sides, and under the cuts, are crowded, the letterhead of the Appleton Vocational School is excellent. One-point leads should be added. While fairly satisfactory, the envelope corner is ordinary; the effect is never high class when one line of a group set wholly in capitals is widely letter-spaced.

WILL A. KISTLER COMPANY, Los Angeles.—Many pages of the program for the 1928 season of grand opera are decidedly interesting; some are excellent examples of modernism. The cover design—featured by a silhouette figure of modernistic technic which appears in white outlined in gold on the black printed background of page size, which is likewise bordered with gold—is unusually striking. The design would be none the less taking if the title which appears in gold under the illustration were in a clearer and less eccentric style of lettering. Cubist ornament printed in black is employed on many of the pages. Because there is ample white space as a rule, it doesn't handicap the prominence of the type, hence it is effective, if not beautiful. In some cases, however, where black- and gray-tone rules are used as fillers in open spaces and as bands at one side or another, the effect is neither effective nor "modern." The advertisements of Royars Framing Shop and Rachel Baker are examples of this treatment. In some displays, geometrical squares as corner pieces inside the regular complete rule borders create an effect which has been considered bad for many years. We regret that Century Bold was used for the text as well as the body of many advertisements. While it is black enough, it doesn't have the degree of contrast that Bodoni so admirably supplies, and contrast is essential to modernistic typography. Bodoni, furthermore, is a stylish letter, whereas Century Bold is crude. Outstanding among the advertisements are those for Carver, Willard H. George, The May Company, and, so far as layout is concerned, the one on the back cover. Broadway, in reverse color, is so manifestly hard to read that very few will try to get through the group of text so handled. We feel that there are possibilities in modernism, but, if it is to succeed and last, readability must not be disregarded, as it has been and continues to be in much work done in that style. In a number of advertisements the type is too crowded, and there is one at least, that of Schirmer, where space permitted using larger sizes, but in which the type that was selected is too small.

W. C. HAMILTON & SONS, Miquon, Pennsylvania.—Specimen folders sampling your Italian pressed paper are delightfully interesting and very effective. There is a folder for each color of the line, on the front of which the portrait in massed effect of some famous poet is printed in colors. The technic is that of linoleum-block work, which, of course, it may possibly be; if it is, nothing finer has to our knowledge ever been done. These portraits bring to mind a series used on calendars some years ago by the Caxton Company, Cleveland. On the inside spread of each folder a poem by the author pictured on the front is given; these are very effectively laid out in connection with appropriate illustrations, and match the excellence of the front cover. Among all the paper samples we have ever seen these seem most likely to be retained and treasured and enjoyed, and to go on proving resultful publicity for the concern using them.



The original of this broadside advertising a new type face is 9 by 22 inches.

WAKEFIELD HIGH SCHOOL, Wakefield, Massachusetts.—First among the weak points apparent in your wall card developed from a quotation out of Savage's "Dictionary of Printing" is a very apparent inconsistency between the proportions of the text group and the card itself. If the type were in narrower measure the two would more nearly conform and the distribution of white space would also be better. There is too little margin at the sides in relation to the amount of open space vertically. Imprint of two lines of capitals at the bottom is too closely spaced.

A. C. ROHN, Wooster, Ohio.—Except for the wide letter-spacing of the two lines at the bottom, the object of which was to make them the same length as the preceding line—which was not necessary at all—the Collier Printing Company letterhead is quite effective. The line in italic is not as strong as it should be on account of the weakness in tone value of the orange, so we suggest that a bolder type should have been used or an ink of stronger value employed. Underscoring crowds the title of the memorial folder for Jonas O. Notestein and cheapens a page that should be refined and dignified. Lines are too closely spaced, also, especially considering the extensive amount of open space between the groups. While we consider the rule border arrangement rather too informal for an item of the kind, it is not unpleasing. Inside pages are very satisfactory, the effect created by mounting the print of the halftone on a strip of ornamental paper, in turn tipped onto the folder itself, is very fine. Since the pattern is gold on black, the decorative paper is quite as appropriate as it is pleasing. We wish, however, you would discard the Tudor Black and use a newer and more pleasing Old English when that style is required. The title page of the Alumni Association's annual dinner program and menu is very fine, but the type is too insignificant on the cover of the Rotary Club's February 23 program. Type is also too small on the Lion's Club program booklet, more especially because printed in white on purple stock. You exercise good taste in the selection and use of colors, and presswork is also very good indeed.

VIN DORMAN, Milwaukee.—Your work is very good, layout often being distinctive and effective. "Better Year Books With Artisan" is perhaps the most impressive and striking item in the package. We do not, however, care for the handling of the square box initials outside the type measure and set in with the border along the left-hand side. Other details would have shown to much better advantage, and the item would be no less effective as advertising aside from typography, if the initials had been handled in the customary manner. The combination page border is excellent, the cover design is very effective, and the



Of this striking pair of folder title pages the one at the left, originally in black and rich brown, is decidedly unique. The other was printed in black and deep yellow.

presswork and colors are high grade. Since the item is an advertisement for a brand of coated book paper, presswork was a matter of critical importance. Although the orange is rather too weak, the booklet, "Better Annual Service," is effective, and the cover is very impressive. While we do not dislike the cover of the Delta Tau petition, set wholly in Old English, we feel that in its handling you were unduly bound by tradition, and one phase of it without good reason. A pleasing design with a chaste and pleasing border would not have been inappropriate at all, but, if you considered a border improper, it would have been better set in caps. of a good roman style. The border used on the inside pages is too strong; it is also of unrefined design. Lines of text are too long, hence the page should have been made up with the matter in two columns. Other specimens are excellent, the folder for Holton saxophones being especially effective in layout. The purple should have been a little lighter and brighter, however. The motto "Aren't you often ashamed when at the end of a hard day's work you look back and see how little you have accomplished?" would be improved if the initial were stronger and the lines rearranged to avoid the short final line, to fill out which fleur de lis ornaments were used. It is almost impossible to print any color with one impression to show up as it should on such dark stock as is used for the card we are discussing.

KENRICK & JEFFERSON, West Bromwich, England.—"Can You Use a Boomerang?" herewith reproduced, is one of the cleverest return cards we have seen. Many of our readers, anxious to circumvent the ordinary, will adapt the idea. Most of the other specimens are also high grade. The drawn title pages of a number of your own mailing pieces, for instance, "You Asked for It" and "Do You Ever Feel Like This?" are very impressive. One weakness wherever initials are used is a tendency to place too much white space around them. An initial, remember, should not appear as an isolated spot on the page, but should blend in with the type. If an initial is to do that, there must not be wide gaps of white space around it. A good rule is to place an enquad of the size of type in use alongside the initial, and the same amount of white space should be evident at the bottom. Another point: Decorative initials that cover only two lines of type are seldom satisfactory. If two-line initials only are possible or desirable, by all means use plain letters. As a rule, however, a type initial should cover three lines; if decorative it should cover at least four if the effect is to be the best. The subtitle on the cover of "The Master's Eye" is too small. Spacing is very bad in the last two lines, all because it was thought that the group should be squared up. Makeshift methods, like the use of colons at the end of the last line of the subhead on the first inside page to square up a group, are likewise a bad feature. Better leave such final lines short, but centered so that the mass will be symmetrical. The text pages of this booklet are neat and readable. You have frequently used bold Copperplate Gothic in display whereas a stylish roman instead would have made a number of the specimens much better. The cover of the "Service" booklet is handsome and impressive, but the inside doesn't measure up. The opening inside page lacks grace, that is, good form, but the worst feature is the heavy rule under the first line and just above the cut. If the line were as long as the cut is wide, and the rules were eliminated, the effect would be much better, particularly and also if the lines in small gothic caps. under the cut were changed to a larger size and a more pleasing and readable style. The Copperplate Gothic, when used, should stand alone; it does not harmonize with the roman styles you often associate with it. Word spacing throughout the text is much too wide. You do an excellent grade of presswork, and it is regrettable that your composition is not of the same standard.

REYNOLDS ADVERTISING SERVICE, Chicago.—The business card for the Armstrong Advertising Company, set by Kenneth Peterson of the Ben C. Pittsford Company, is of interesting and unusual layout. It is impressive on that account. We feel, however, that the name printed from a zinc etching made from a proof of the line set in the smallest size of Nubian made is not clear enough. The typographer went to much trouble, therefore, over the only weak feature in his design.

EASTERN PRINTING COMPANY, New York city.—Yellow like that used for the cover of the October issue of *The Epeesee News* is unpleasing. It is decidedly weak in tone value, and for that reason the detail in the illustration doesn't show. While the text pages are neat they lack life and interest; the type, furthermore, is too small to be read easily. By using larger type for the text, and initials big enough to count, the typography would be greatly improved. The running head is too conspicuous with the heavy rules above and below the type, and margins are very bad, the top one being entirely too wide. Margins should increase in width as one follows around the page from back to top, to front and bottom. Your name appears only once at the top of a page that conforms with the editorial page of a newspaper. It doesn't give your name sufficient



A new idea in return cards that should arouse great interest. What ordinarily is printed on this reverse side, the conventional "please send me," etc., and space for signature and address, appears on the left-hand side of the front. By Kenrick & Jefferson, West Bromwich, England.

prominence. To benefit, it would appear your name should be shown on the front cover or in connection with an advertisement on the inside back cover, now black, assuming that you do not want to put an advertisement on the outside back cover of the piece.

SATURDAY NIGHT PRESS, Detroit, Michigan.—"The Greenbush Inn" is a beautiful booklet, skill and taste being evident in every detail. The cover, on which the title is printed and embossed in bright green, with blind-embossed trade-mark beneath, is especially fine on the dark green stock used. There is an inconsistency, however, the seriousness of which depends somewhat but not altogether on one's point of view. The title page is lettered in a style approximating Ultra Bodoni and is modernistic in feeling, whereas the typography of the text, including the heads, is in Caslon. The pages are effectively laid out with attractive cuts nicely placed, and the presswork is excellent.

THE SUPERIOR TYPESETTING COMPANY, Toledo, Ohio.—When modernistic types and ornaments are used as you employ them, that is, in simple, uninvolved layouts and with due regard to legibility, there can be no complaint. In this work of yours the modernistic touch is given largely by the ornament, and such fancy and eccentric types as are used are in display lines only. To use Broadway, for instance, in a display line or two, and in fairly large sizes, is one thing; to use it for large masses of text matter is quite another. In other words, to use one of the new styles for display effect is quite all right, but such faces give an advertisement quite enough distinction without resorting to odd and complex arrangements that handicap reading. Colors used for printing these enclosures are unusual and effective. The series of Marie Barlow advertisements, one of which is shown in our Newspaper Work department, represents the best in modernism; these advertisements are very distinctive and impressive.

METROPOLITAN PRESS, Seattle.—The specimens you submit—and especially the "Impressions" hanger, which is beautiful and effective—are of highest commercial grade.

MCCORMICK-ARMSTRONG PRESS, Wichita, Kansas.—"If You Want to See Things Close Up Stand a Long Way Off" is not only an effective advertising folder but exemplifies the best typography in every respect.

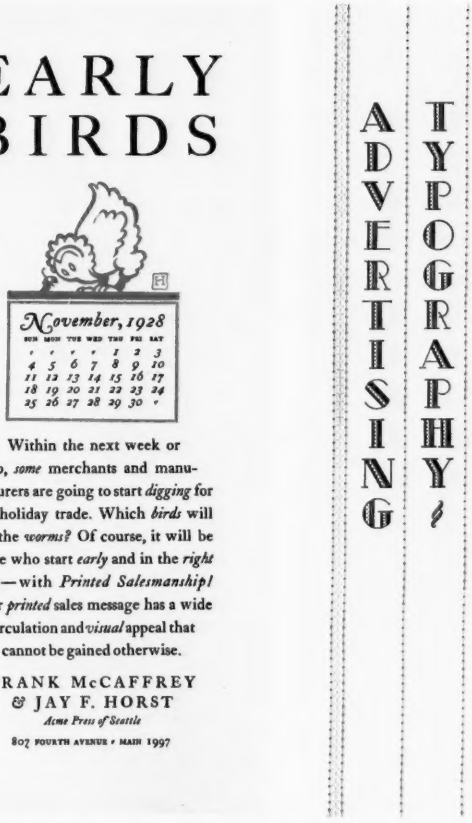
D. STEMPEL, Frankfort, Germany.—We appreciate the specimen brochure "Adastra" announcing a new type face of that name, and in which it is shown in connection with unusually effective and interesting layouts. But your recent "Garamond" brochure is even handsomer.

MCDONALD, ACTON & YOUNG, Philadelphia.—The die-cut blotter for the Standard Paper Manufacturing Company, at the top of which an illustration of a squirrel appears cut out to shape, is appropriately printed in two browns and very striking. Except that some of the lines are spaced too closely, considering the amount of available white space, the item is exceptionally well executed. The illustration itself and the excellence of the die-cutting are especially commendable examples of good work.

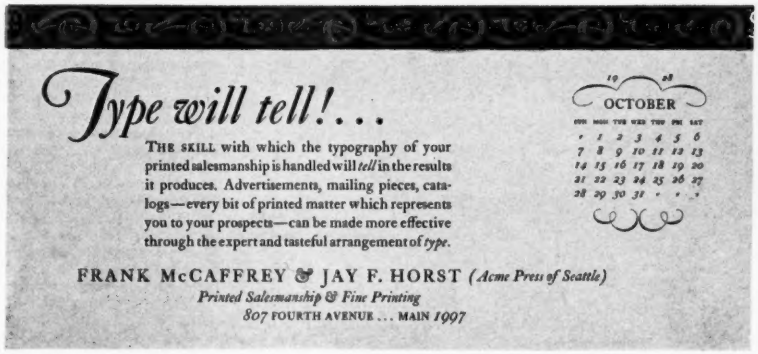
The Specimen Department, AMERICAN TYPE FOUNDERS COMPANY, Jersey City.—Your giant hanger "Types a la Mode," on which you show a couple of lines of all your interesting modernistic faces in their largest sizes, namely, Ultra Bodoni, Nubian, Gallia, Gravure, Broadway, Liberty, Modernistic, Modernique, Novel Gothic, Parisian, and Chic, is about the most impressive display of a typefounder that we have seen. The striking effect is accentuated by printing each specimen in a different color from the one preceding and following, green, red-orange, blue, and black being the four colors used. The contrast of changing colors gives each style greater distinction as a showing than difference in form creates. A reproduction that would be creditable to the excellence and impressiveness of the original is impossible, so we suggest that readers who have not had a copy should write the company for one and do so without delay. It is worth having.

THE HUGH STEPHENS PRINTING AND STATIONERY COMPANY, Jefferson City, Missouri.—The handsomest item in your latest contribution to this department is probably the booklet, "The Development of the Onarga Boy." In deep brown on a mottled stock of the same hue but of somewhat lighter value, the cover design is very impressive, to which quality the cut-out panel, through which an illustration shows from the first inside page, contributes materially. Layout on the inside pages, where halftones of many different sizes and shapes are so skilfully handled, is a particularly commendable feature. As a good body of sepia ink is carried without any filling-in of the highlights, an effect like rotagravure is given. The catalog for Lindenwood College is also very fine; it would be finer, however, if the yellow used for the border and other decoration on the inside pages were richer and somewhat stronger in value. It is not only so glaring but so weak in tone that detail in the ornamental features does not show up clearly or attractively. The color also makes the pages too warm in tone and is a handicap for that reason, and on account of its brilliance upon the process illustration on the final page, also to a lesser extent the one on the title page. Although clear and readable, the type face used is one few like. On some pages the size is too large, and the effect of dignity that should characterize a school prospectus is not evident. Presswork, however, is excellent. The title of the folder, "Organized," for an airplane manufacturer, is not in keeping with the excellence of other pieces, the squares used as ornament in two of the corners, one in brown overlapping a portion of another in green, being unpleasing. Printing the lines of italic in bold face without underscoring rules, which have the effect of cheapening the appearance, would bring about a great improvement. Other items, including your own advertising folders and copies of your house-organ, *The Imp*, are excellent.

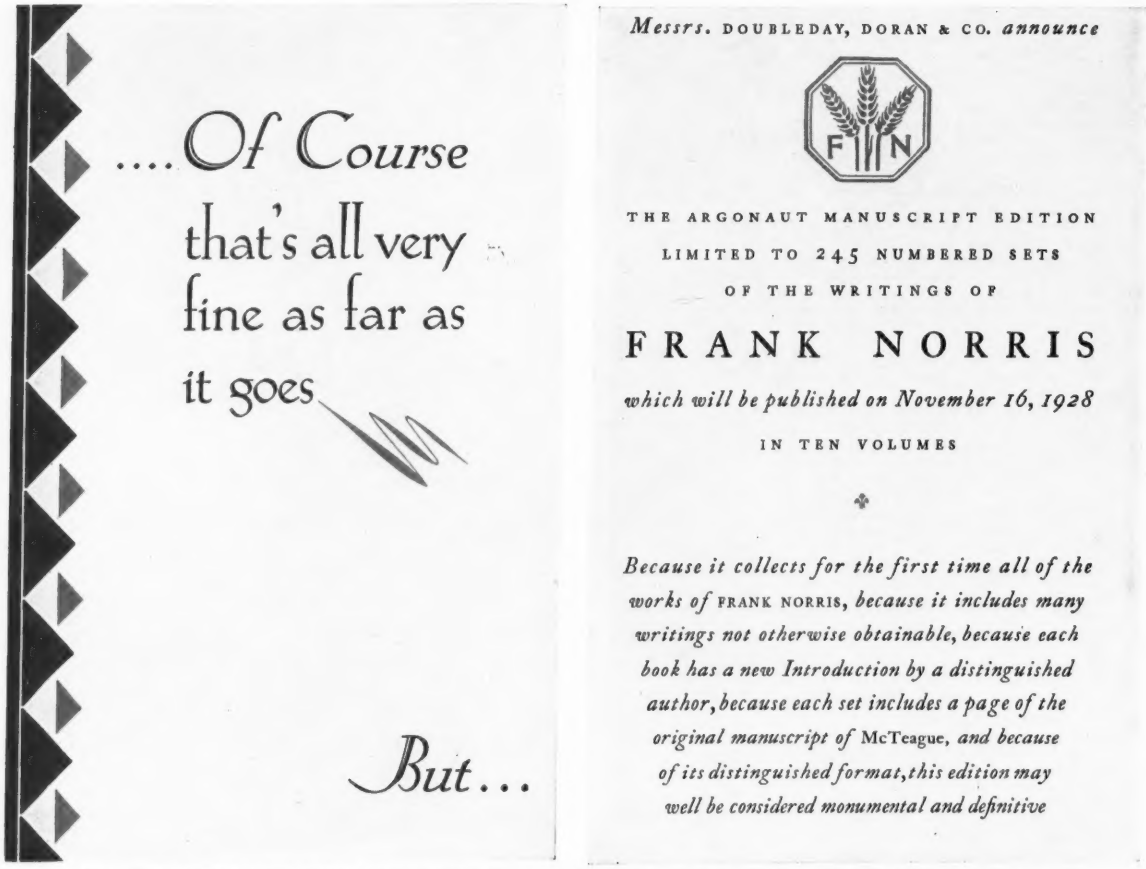
ROBERT V. KREPS, Waynesboro, Pennsylvania.—In layout and display the specimens you submit are excellent, and they are exceptionally well printed. They fall short of complete excellence,



The original of the blotter on the left, in black and rose on light green stock, is unusually effective. It is by the Acme Press, Seattle. The Superior Typesetting Company, Toledo, is responsible for the unusually interesting folder title page on the right-hand side.



Another attractive and effective blotter by the Acme Press.



Two equally striking though entirely different folder title pages, the one at the left being originally printed in deep blue and orange on gray and the other in black and a strong red-orange on white antique-finished paper.

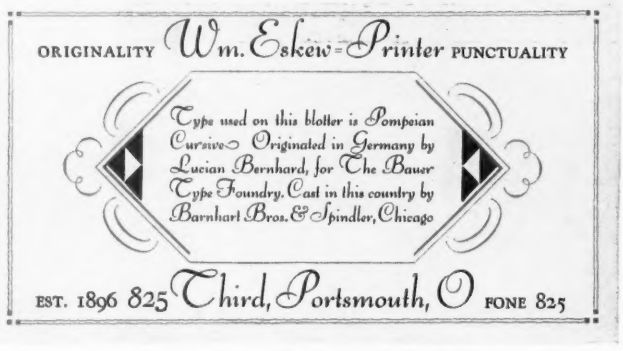
however, because the styles of type employed are old and also often unpleasing. Engravers Bold is not only unpleasing as to design but is a style that is suitable only on stationery, and suitable there because it approximates the effect of copperplate printing. Even that doesn't mean it is pleasing, for in following such styles of lettering the engravers are bound by tradition; they could employ one of the newer standard roman faces to good advantage. Cheltenham Bold, used for the subheads on the folder of the Anthony Wayne Hotel, is not so objectionable, and yet in view of the better bold-face styles available it is not to be commended. The shaded engraved face used for the letterhead of the Frick Company is evidently not yours; we assume the design was printed from a zinc etching of the lithographed design made especially for use on this four-page letterhead, and it is even worse. Specimens in which the display is set in the new Caslon and Goudy Bold are very much better, and we suggest that you use these styles oftener. By their use the hotel folder would have been improved very much. The folder, "Yesterday, Today, Tomorrow," is perhaps the most effective item in the collection, although some of the booklets giving the specifications of certain machines are also excellent. Presswork is excellent.

SUN DIAL PRESS, Freehold, New Jersey.—Your line of greeting cards, on which you specialize, is attractive and often quite unusual, as are also your book plates. The quality of your work, and the fact that your greetings especially have a charm conventional engraved cards do not possess, mean business if your line is properly merchandised, as we hope it is.

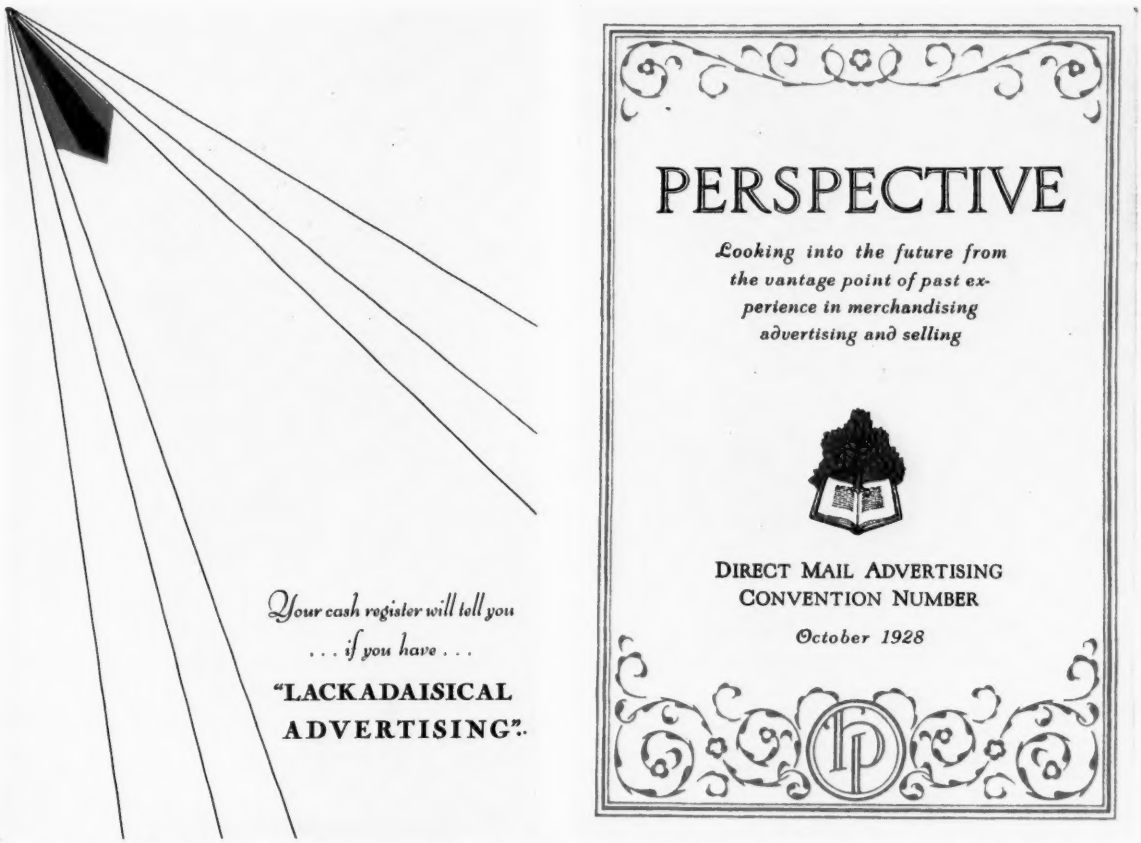
MEISENHEIMER PRINTING COMPANY, Milwaukee.—While both motorcycle booklets are fine, the one titled "Harley-Davidson for 1929" is the better, particularly, however, because the illustrations are more effective. Those in the other one are handicapped by the spots of color in the strip across the top where a roadside scene is created, and which serve to give a somewhat cluttered and confusing effect. Color striping on the machines is nullified by the prominence of the spots of red in the strip which represent roofs of barns and houses. Typography in Kennerley is de luxe on both booklets and the presswork is the very finest; the halftones are clean and of even "color" throughout. The cover on the booklet we like least otherwise is the more striking of the two. The large illustration showing a motorcycle climbing a steep grade is unusually striking, as is also the lettering of the title which appears in red against the dark ground in the lower right-hand corner.

STRATHMORE COMPANY, Aurora, Illinois.—Your blotter, "Movable Types," is interesting in layout, but the use of so many lines of type so nearly the same size makes the effect of the type itself rather dull. The line "and today" might have been made a little larger or set in bold face to break up the apparent effect of monotony. We consider that you have glorified the ornament too much; smaller and less prominent bands at the sides, with the type made more impressive, would mean improvement.

LISIECKI PRESS, New York city.—You have done a fine job on the booklet, "The Anthonian." The cover is attractive and impressive, and the typography of the text in Cochin is decidedly pleasing. Running heads also are attractive, but the best feature of all is the handling of illustrations, most of which are partially in outline and are of interesting form. Their handling gives the book character. Presswork is clean and uniform; in fact, the booklet is excellent throughout. The only bad page is the inside front cover, which is too deep and also too crowded. The margins at top and bottom are too small, particularly in their relation to the width of the side margins.



Blotter by William Eskew, Portsmouth, Ohio.



Two items from Philadelphia, a folder title page (left) by Willens, the advertising typographer, and cover of house-organ of the Holmes Press.

BULMAN BROTHERS, Winnipeg, Canada.—While all except one or two of the specimens are excellent, your own direct-advertising pieces are best. On the Charles Austin Bates pieces you have done measurably better than others using the service who have submitted specimens. The handling of "Don't Give Up the Ship," herewith reproduced, is effective. The combination of type and illustration, printed in the right colors on Sunburst stock, is beautiful and at the same time impressive. "Find Your Problem Before You Solve It" is almost equally as good. In many instances, in fact, your title-page arrangements have unusual force. The hand lettering on the folder of Fess & Smith (twenty-first anniversary) is in a crude style, however, and the whole item lacks force as a result of that and the glaring yellow background.

HOBART L. SWAIM, Winston-Salem, North Carolina.—Your specimens are very good; in fact, one or two of them are quite striking. The Capperton letterhead is very impressive, although the rules above and below the two lines that are printed on the red oval should be omitted. The small ornaments above and below suffice to make the contour of the type group conform with the oval. A folder, "If You Are at All Interested," is also striking and unusual. On the title of "Appreciation Sunday" the initials in the displayed lines are too weak; the type, furthermore, should have been stronger, for as it stands the halftone dominates the page. The inside of the folder "Is It As Jimmie Told His Teacher?" is laid out in an unusually striking way.

THEODORE MISCH, Montreal, Canada.—It is interesting to have at one time the 1926, 1928, and 1929 catalogs of Birks, the Tiffany of Canada. The covers on all are good, that on the 1926 issue being a conventional design which suggests a fine Grolier binding. The title in reverse color in the black shaped panel, which is surrounded by an all-over design, printed in red, on which chaste decoration, also in reverse color, shows the buff stock to represent the tooling, is especially effective. While striking because of the

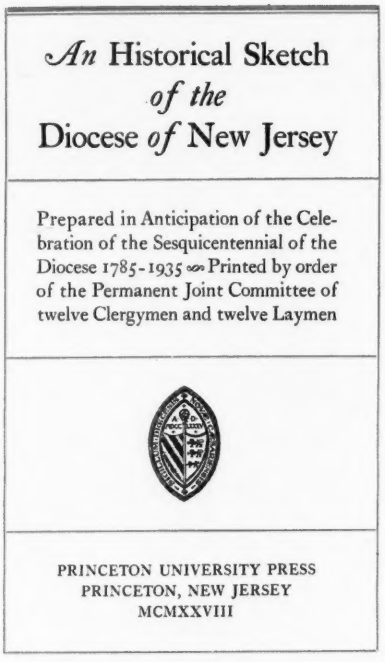


Booklet cover by Bulman Brothers, Winnipeg, the original of which in black and bright green on light-green mottled stock is very attractive. The copy for this effective item of printers' advertising was prepared by the well-known and skilled expert, Charles Austin Bates.

colors used it is remarkably appropriate because the decoration is refined, in fact, like that on high-grade silver. Three-fourths of the cover on the 1928 book is occupied by a process illustration. In our opinion, it is the least satisfactory of the three, mainly because it is so much like hundreds of catalog covers, whereas the others are distinctive. Workmanship, however, is excellent and the illustration is a good one. The cover of the latest book is very original, decidedly striking and yet refined as a result of the colors used—gold, silver, and a medium blue all over. Screening the blue in four stripes below and at the edges of the silhouette illustration suggests as many values in the blue, white stock being used. The design is of the refined, not vulgar, modernistic type. Different as they are, we find it difficult to choose between the first and the last. All issues are beautifully printed and there is not a great difference in the handling of the text, characterized in each case by numerous small halftones attractively grouped. If there is a preference it is in favor of the two books, the covers of which we also like best. The title page of the 1929 (new) book, in contrast with the cover, is eccentric, undignified, and to a degree illegible. It doesn't seem suitable for a catalog of fine jewelry and silverware, being too coarse and blatant. The title page of the 1928 book is more fitting, the lettering, although appropriate in feeling, is not readable and is eccentric. Thickening the letters of one line makes an unpleasing contrast. We cannot understand, furthermore, why the line "Annual" should be larger than "Thirty-third" or "Year Book." Of the three, it seems least important. The title of the 1926 edition appeals to us more than either of the others, although the title pages are the weak points of all three. The only serious fault to be found with the 1926 page, however, is the spreading of the figures in the line "1926" to fill the measure. If the figures were letter-spaced the same as the lines above, the effect would be much better, though the line, of course, would be short. However, all the books are outstand-



Effectiveness through simple use of plain rule accomplished, perhaps, by the way the guides on the press were placed. By F. C. Apperley, Auckland, New Zealand. Original in blue and black.



Cover of booklet by H. N. Weinert, Princeton, New Jersey, which demonstrates how effectiveness may be achieved without sacrifice of dignity. It is an interesting adaptation of the Colonial style.

ing; there is no concern on the continent that maintains a higher standard than the Ronalds Press.

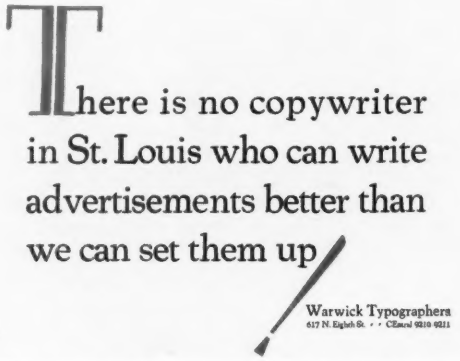
WESTERN NEWS PRESS, San Francisco.—While not outstanding typographically, your May and June blotters are satisfactory in appearance and readable. They are distinguished by excellent copy. Your combination reply card and calendar, being shown in another section of this issue, represents a most excellent idea.

F. C. APPERLEY, Auckland, New Zealand.—The letterhead of the Business Printing Works is striking and an unusually original treatment. The specimens of display typography are in every case interesting, and they are of impressive layout, too. Whatever faults are necessary to point out concern the type used on some specimens, notably and especially the subheads in the "Awards" booklet of the New Zealand Master Printers. Cheltenham Bold, and especially the same style in extra condensed as used on some of the advertisements in the Members Circular booklet, are objectionable, especially since you have Goudy Bold and Bookman, which are much more pleasing.

H. N. WEINERT, Princeton, New Jersey.—Each and every specimen in the package recently received is in excellent taste—dignified and artistic, as befits the character of the work and the press of one of our greatest universities. Although dignified, the cover design of the self-covered booklet, "An Historical Sketch of the Diocese of New Jersey," is full of character. It is reproduced at the top of this page.

HOWARD PARKER, Sanford, Florida.—All specimens in your latest package are good and some are unusually fine. Among the latter are the impressive blotters and the cover for the Woman's Auxiliary, which is exceptionally neat. As you state, however, the design is rather too weak on account of the pronounced pattern of the paper. The upper group could have been lowered somewhat, and to advantage, in which case the lower group should be raised, considerably more because the group is smaller than the upper one. The idea of this is to obviate the effect of crowding at the bottom, where the margin seems too small. While the cover for Hotel Forest Lake is pleasing in view of good display and the type used, the grouping is rather too monotonous. Lines of display are also too closely spaced. By raising the middle group of type, that is, increasing the space between that and the lower group, balance would be improved. The variety in the spacing would represent good proportion as opposed to equality and monotony which exist in the spacing as it stands.

MENDELSON PRINTING COMPANY, Jacksonville, Florida.—The only really good item among the specimens you submit is the envelope corner. On the letterhead the lettering is not only too fancy but illegible, and the design is so scattered and so dominated by ornamentation that its appearance is not at all pleasing. It suggests cheapness. Your blotter on greeting cards is unpleasing because the type faces are not attractive, also because the two styles used do not harmonize. Monotonous spacing of lines and failure to group related lines, which would add interest and create force, are also decidedly weak features. Except for the word "Now" the lines are too nearly the same size, and this additional lack of variety accentuates the effect of monotony. You need attractive type



There's a fine slant in the copy of this mailing card by the Warwick Typographers, St. Louis.

The CAXTON PRESS, New York, Announces
that it will shortly publish, in a limited edition to subscribers
a finely illustrated monograph entitled:

BOOKPLATES
BY HAROLD NELSON

Containing Forty Full Page Illustrations
Arranged and Edited by
CLARENCE PEARSON HORNUNG
with a Foreword by
JAMES MALCOLM BULLOCH, M. A., LL. D.



New York
CAXTON PRESS
MCMXXVIII

When
is ANY Sale of YOURS
Actually Closed

?

SPECIAL MESSAGE TO PRINTERS

This piece is being mailed to buyers of printing to announce the next Warren booklet—"That Sale is Closed!"—which will reach them—and you—in a few days now. These mailings are intended to start buyers thinking of the importance of closing their own sales. Perhaps your customers are not now using enough printing for this purpose. We suggest that it would be a good time, now, to talk over with them how they can make profitable use of the good printing you can supply for this purpose.

Dignity and punch, respectively, distinguish these two folder titles. The one at the left, by the Caxton Press, New York city, was in brown and black and the S. D. Warren page in black and red, white stock being used for both.

faces, also to understand the effect of the right kind of contrast, which is found in sizes of type rather than change of style.

W. M. TABB, Mount Pleasant, Texas.—As a variation from conventional handling, your letterhead in one line across the top, with parallel rules above and below, is interesting. Although the name is not prominent, the novelty of the design compensates to an extent. We suggest eliminating the colons used in the open space between the three parts of the line. They do not show enough to count; if they did, furthermore, they would be unpleasing spots. So let the space remain open when the same situation comes up again. If the rules were slightly heavier and printed in a color, say, red, the appearance would be very good.

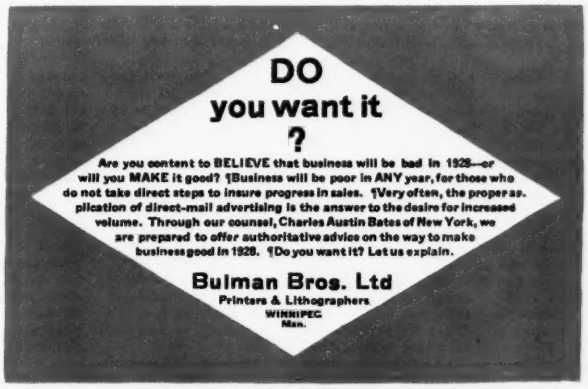
B. H. BRAMBLE, Toledo, Ohio.—The Wright business card is rather unusual as to layout. Although the lines of italic are rather too small to be read with comfort, type and display are quite satisfactory. Printing of the main line in two colors, set slightly out of register to suggest the lighter color as shading the letters in the stronger color, weakens the effect, and cheapens it somewhat, too.

COMMERCIAL PRINTING SERVICE, White Plains, New York.—Best among the specimens you submit is the blotter for LeMan advertising photostats, the effectiveness of which is largely due to the outlining of the halftone. The second color is too weak, however, and the smaller lines at least are too pale and indistinct. When type is to be printed in a weak color it should be correspondingly bolder so that in the finished printing one color will not seem to recede as the light brown does in this case. A multiplicity of swash characters and exceptionally wide gaps of open space in the group of text makes the blotter "Every Office Aid" confusing. Spacing around the initial, especially at the bottom, is also a serious fault. The item is far too fussy, yet the general layout is along simple, conventional lines. "A Bee for Business" is also especially effective in layout. The green ink could have been stronger to advantage, as the general tone of the piece is too warm. While the layout of the letterhead for Westchester Tree Surgeons is catchy in the main, the spots of ornament here and there materially weaken the effect. Here is a case where two colors would have been better than three. Too many colors in a small and closely set design like this tend toward confusion. Rather than have the line at the bottom of the Borg and Borg letterhead with a rule in red above it, we would prefer the line set in larger and bolder type and printed in color, without, of course, the rule.

JOSEPH M. PICKENS, Memphis.—Your business card is interesting and reasonably attractive. Layout and display are very good, but the script doesn't harmonize with the roman. It is useful only when it is considered desirable to imitate copperplate work, which your card in its other details does not do.

LOUIS KADANOFF, Brooklyn.—If the lower-case initial *f* were of better form, the blotter "From Now On" would be effective as a design. However, the display quoted above is meaningless in itself; enough more of the copy following to constitute a statement meaning something should have been emphasized. The other blotter, "Printing Plus," is quite satisfactory.

KRATER-DECOUDRES, PRINTERS, Long Beach, California.—The book commemorating the dedication of the local Masonic temple is very good on the whole, despite the fact that there is a wide variation in the display advertising, some of which, however, is excellent. Those advertisements that fall short do so because the borders are too prominent and spotty, most objectionable among them being the one on page 34, and because too much running matter is set in capitals, as on page 102. Capitals should be used only on occasional lines where the contrast afforded gives variety and strengthens the display. Their effect in this respect is nullified when they are used to excess. The border used on the card advertisements (page 94) is excellent; in view of the harmony in the types on that page the appearance is excellent. Typographically, however, the text pages are best of all, makeup and composition being especially fine. While the color throughout is just a little too weak, it is clean, and therefore better than if more ink were run and the cuts filled in. The embossed cover design is pleasing and impressive.

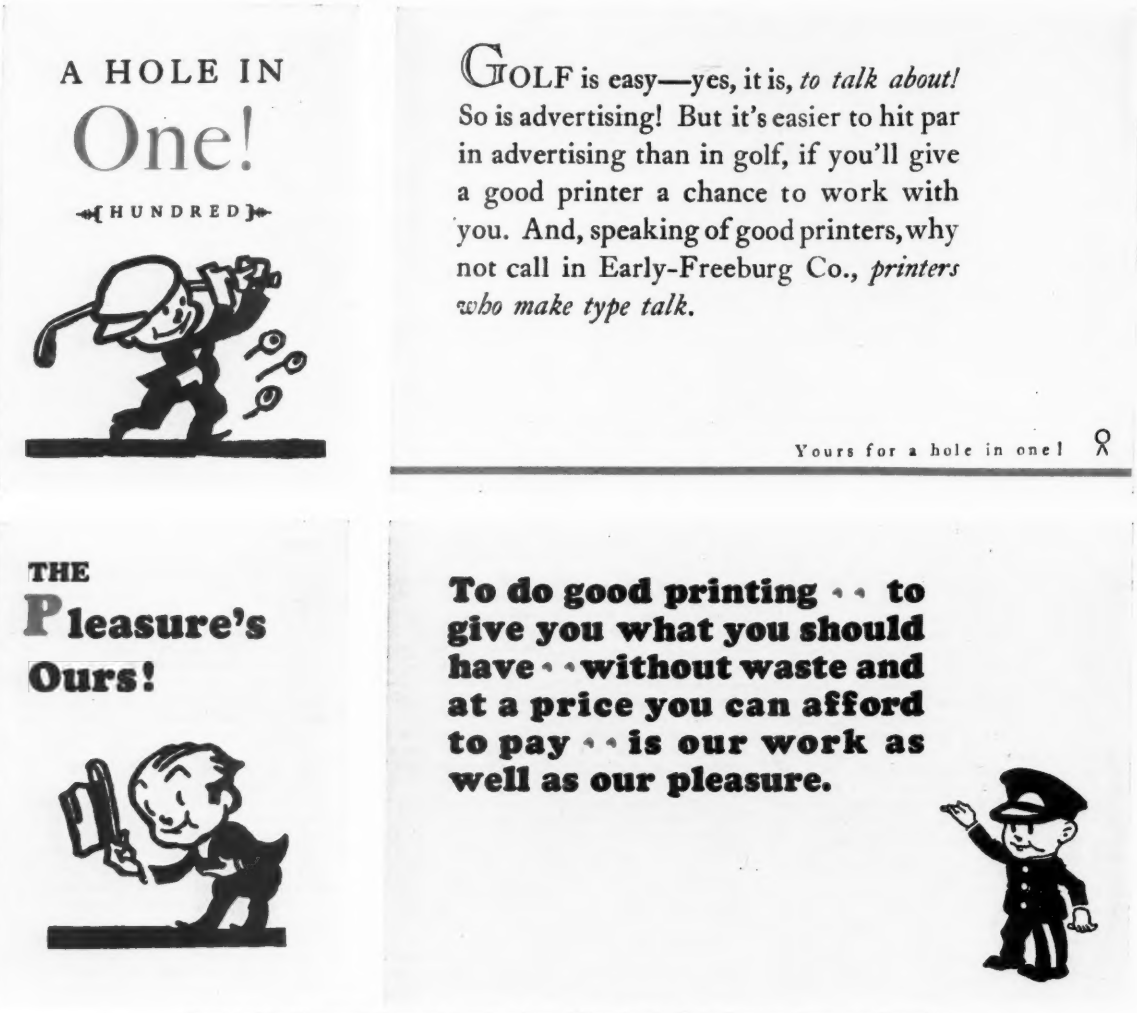


Effectiveness through the use of a linoleum block easily made. A blotter by Bulman Brothers, Winnipeg, Canada.

HOWARD N. KING, York, Pennsylvania.—One of the most attractive booklets we have seen in a long time is "The Tone and Voice of Copy." Typography is delightful and the cover design is very fine. Furthermore, the specimens in your latest portfolio are markedly excellent.

H. F. HEINRICHS PRESS, Litchfield, Illinois.—Compared with the general run of such covers, those for *Sunshine* are fairly satisfactory, but they are too cluttered and crowded to be designated high grade. They can be improved more than in any other way by

more white space between the parts and around the inside of the border. Except for the yellow on the August issue, which is too glaring and weak in value, the colors are satisfactory. When used in such a way yellow should be richer; in fact, a chrome or yellow-orange. As a design this page is more pleasing than the others, and you will see it is not so crowded, partly, of course, because the inside border around the cut, printed in the light yellow, scarcely shows. Too much color cheapens the effect and contributes to a lack of punch in the designs. We suggest, therefore, that the title be printed in just one color, without outlining in the second and weaker color, as is your practice. The yellow on the August issue was decidedly poor for the initials, which scarcely show. Except for the issue in which Parsons caps. are used as initials, the typography of the text is altogether satisfactory, inside spreads being effective. "Rays of Sunshine" is an exceptionally fine booklet, the pages of text being interesting, pleasing, and attractive. The initial on the spread would appear better if it were printed in only one color, the red, instead of being in black over a red base. As it is, the initial stands out quite too prominently. Aside from that the only serious fault is the presswork on the halftone of the cover, which is weakly printed, doubtless to avoid filling up. The cut is apparently of too fine a screen, or it was not etched deeply enough to print sharply and with plenty of color on the dull-coated paper. Both issues of "Joys of Life" are full of pep.



Front and inside spread of two of a series of wee folders by the Early-Freeburg Company, Memphis. Their small size (as reproduced) is a factor in their effectiveness.

EARLY-FREEBURG COMPANY, Memphis.—Every specimen you submit is high grade; the typography is interesting even when of conventional layout, and you frequently depart from the centered style with telling effect. What paper and colors of ink may accomplish toward making the simplest design striking is demonstrated by the cover of "Southwestern." A simple double-rule border, three lines of Cooper Black in black with the seal of the school underneath, printed in black and gold and embossed, create on the bright red cover stock an effect that is as agreeable as it is striking. Halftones throughout the text are handled in such a very unusual manner as to become a feature of the book. Some of them lack snap, but the trouble is plainly due to inferior photographs (snapshots) or shallow or old engravings, because most of them are exceptionally well printed. Your tiny advertising folders, the page size of which is only 2¼ by 3 inches, are impressive because of their small size, which emphasizes the power of contrast and distinction. Exceptionally striking designs are achieved in very little space. Your folder announcing the installation of Bernhard Cursive is one of the best pieces advertising a style of type that we have ever seen, and the title of "17 Ways to Increase Your Business" is also remarkably impressive.

STOW COLLEGE, Glasgow, Scotland.—The cover of the booklet for the school of printing offered possibilities that were only partially realized. While the illustration in colors, apparently printed from linoleum blocks, is very effective, the solids in black are considerably broken and the design doesn't show to good advantage on that account. However, the unreached possibilities concern the design as a whole, rather than just the picture. The important weakness lies in the fact that the main title is too small in relation to the illustration. To have set the lines in larger type would, of course, take from the already too narrow top and bottom margins, so the only thing to do would have been to make the cut smaller. This, moreover, would not be a handicap. The small title is too low; it is optically centered, of course, that is, it is above the actual center of the page. As it appears to be centered the effect is monotonous, so for the sake of proportion, that is, variety, this should appear definitely above the optical center. The title page is handsome, although by raising the second and third groups of type, with the ornament below the second, quite an improvement would result because the equality in spacing would be avoided thereby. Text pages, while readable, would be more attractive if there were less space between the columns, and if the ornaments used at the ends of articles that do not fill the page were eliminated, or if other or less pronounced design and "color" were used. The headings, as on page 27, are crowded. We suggest the use of a more stylish type face for the heads in a succeeding issue. Most of the display pages are good, but the two or three prints of linoleum blocks are placed too low.

Modernism in Advertising: What It Is, and What It Isn't

By KENNETH COLLINS
Publicity Director, R. H. Macy & Company, New York City

What is modernism? Is it simplicity and harmony? Is it exaggeration and confused effects? Should it startle, or should it convince? A hard-hitting, honest, and accurate summary

I HAVE seen little modern art used successfully in retail advertising. True, there has been an avalanche of advertisements lately in which the grotesque has crowded out the sensible—but to call these examples of modern art is as far from the truth as possible.

The very keynote of modern art, as I understand it, is simplicity. It is a brave attempt on the part of artists and designers to bring a charming utilitarianism into contemporary life, to discard the nonessentials, to eliminate the jimcracks. Yet, in the name of this new craze, advertisers everywhere have filled the columns of newspapers with zigzag rules, with great masses of gray, and with exotic decorations and neurotic women. They have used type faces which have been designed with a naive disregard for the laws of optics; they have written copy so stilted and self-conscious that even the average college freshman would readily recognize its deficiencies.

It would seem that the very thing which the leaders in the modern art movement are attempting to do is the very thing which many advertisers are ignoring. What we want, in the name of that movement, is simplicity; the elimination of overornamentation; the use of visual elements to give harmonious effects. What we are getting in much of this imitative psuedo-modern style is ornateness and confusion.

I have no desire to criticize the physical appearance of all of our present-day advertising. I am convinced that it is, in general, better executed than ever before—but where improvement has taken place it has been largely the result of returning to the best methods of artists and type designers of an earlier age, rather than the result of any inspiration that has been derived from the modern movement.

There are, of course, authentic examples of modern art in present-day advertising. For the most part these are serviceable and very charming; I have no quarrel with them. In fact, I wish they could be more widely adapted. But some stores use a series of jumbled masses and ragged lines and shapes, under the impression that such distortion makes for modern art.



KENNETH COLLINS
Whose recently delivered address, abstracted here, is significant to every printer

Modern art *does* employ distortion freely, but only when it serves some esthetic end. No competent artist in the new movement would for a moment justify the use of these weird effects simply to arrest the eye, unless for the purpose of accentuating something. Perhaps this point of view might best be summarized by quoting Sheldon Cheney's "Primer of Modern Art":

> Don't make the mistake of judging a thing as modernistic just because it is rough. . . . Distortion is rife in modern art. Some of it is wilful, unnecessary, and unjustified by any esthetic gain. . . . The timid, scandalized, academically trained average citizen perhaps has a right to inquire, "What's all the shootin' for?" if no new bird has been brought to ground.

In other words, if there is no logical reason for distortion, it is ridiculous.

If we analyze briefly what has been happening to the three elements that go to make up the physical appearance of an advertisement, we may get a better understanding of how far short of the principles of modern art is most of our advertising today.

The first element is artwork. I think there will be little disagreement with the statement that most of the drawings we are reproducing today are immeasurably better than those of ten years ago. They are drawn with more fidelity and with far greater skill. But this, clearly, is not the result of any improved technic or of any influence which the modern movement in general has had upon commercial art. It is simply the result of the fact that the example of the national advertiser and the common sense of the retail advertiser have forced us to employ better artists who can do better work. The scale of art payments has steadily risen until today we do not hesitate to call upon the services of men and women who five years ago were considered exclusively agency property.

It is true that many drawings do illustrate new technics, but where these mannerisms have been employed they have usually served to take interest away from the one thing which the drawing was meant to do, namely, to portray the merchandise accurately and attractively. Artists, eager to do something different, have drawn with fuzzy, furry lines; have introduced the charcoal backgrounds; have cluttered pages with long, winding, serpentine shadows; have obscured type and figures with wash; have, in short, done everything they could to distract the reader's attention and make the merchandise completely secondary.



This and the following specimen advertisements, although not selected by Mr. Collins, amply demonstrate the strength of his argument



"In the name of this movement, artists everywhere have filled the columns of newspapers with .... great masses of gray, and with exotic decorations and neurotic women"

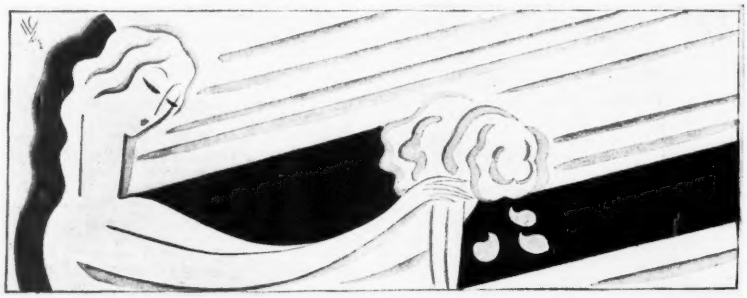
There is nothing particularly difficult about this kind of drawing. In fact, it is by far the easiest way out. The artist who employs an extensive gray wash in back of his drawings, or who lets the engraver do his work for him by laying Ben Days all over the drawing itself, is certainly not overworking. And even though we use better artists than ever before, artists are just as human as advertising men and will take the easiest way out. And they will continue to take this easiest way out so long as we are willing to permit them to do in several minutes with a brush or a piece of charcoal or a soft lead pencil what it would take several hours of skilful work to produce if they were to do it with a pen.

I sometimes think that it is a safe rule to bar from drawings nearly all tones that are secured by the use of halftone screens. They are not faithful to the tones of the merchandise being illustrated, they reproduce badly in the newspapers, and they cost a great deal more to make than do line cuts. Of course plenty of people will defend these smudgy effects in drawings, and will even claim for them that they have a close relation to what is truly modern art in its use of masses and solidity. But you will observe that when these terms are applied to architecture, or to a piece of fine Swedish silver, or to an upholstery fabric, you are dealing with entirely different elements.

You look at the outline of a building, or at the polished side of the silver, or at the surface of the fabric, and are content simply to see a mass, and pleased that its outlines are so simple and solid in their appearance. But an advertisement, by virtue of the fact that it is something that must be read, must be broken up with type, with pictures, with spacing—and you find that it is impossible to secure that same mass effect. Consequently what we do is to use these masses in little isolated spots all over the page, with the result that instead of securing simplicity and solidity we simply get a spotting that is decidedly unfortunate and certainly not in the spirit of the modern movement, since this spotting does not serve any logical purpose at all.

The second element in the physical appearance of our advertising is type. Ten years ago, to the man who had any respect for good type faces and their proper use, things looked pretty black in the field of retail advertising. We were setting advertisements extensively in such ugly faces as Cheltenham, Hancock, De Vinne, Post Old Style, Della Robbia, and gothic. Most of these type faces have gone into the discard. There is probably still some legitimate use for Cheltenham, and certainly there is for gothic—but to use such heavy faces for the advertising of fine merchandise was a thing even their designers could not have advocated.

In place of such types we have now turned to many that are more intelligently designed. Bodoni, English Caslon, Bruce, Cochin—these and others are becoming deservedly popular. A few delicate new type faces have been designed, such as Schoenschrift and



"No competent artist in the new movement would for a moment justify the use of these weird effects simply to arrest the eye"

Eve, which, while they are not eminently practical for general use, and break up rapidly, are nevertheless very charming in certain kinds of layout.

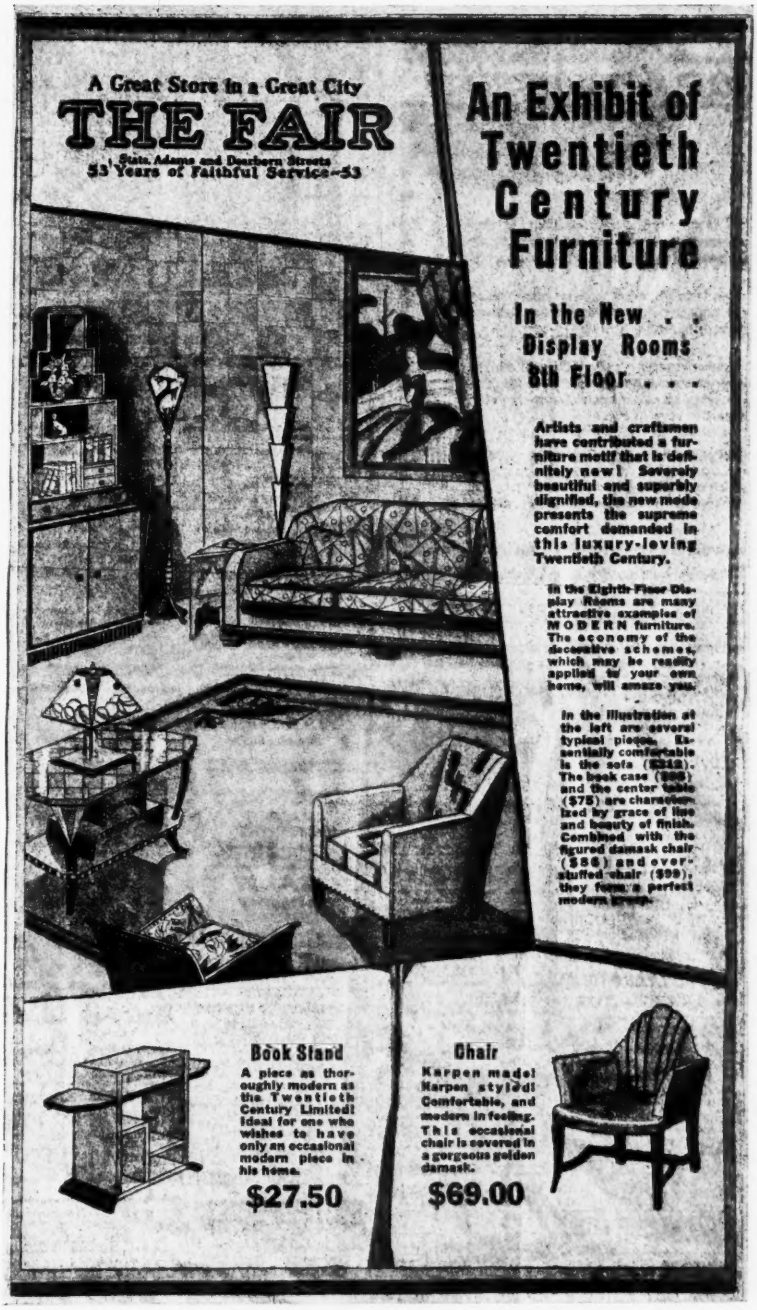
All these faces have been designed by men whose chief concern was to make them as legible as possible, considering display value as a secondary thing. Without being new, they are in the spirit of the modern movement, which insists on simplicity with the maximum of utility. They are the types we have been accustomed to seeing in standard books from the time we first began to read. This is well worth noting, for the things we have seen over a long period of time are the things that are most visual and most easily understood. The farther, therefore, we stray from these standard types, the harder our advertisements are to read.

But here is the worst part of the story: Along with our reversion to accepted type faces has come an influx of new ones which appear to be modern, but which are quite the contrary in that they are caricatures of what type ought to be. They are thin where they should be thick and thick where they should be thin according to the laws of optics; and the characteristics of the letter *s* are almost lost in a fantastic attempt to make them bizarre, grotesque, different. It is a misnomer to call them "modern" type faces, for they are as far away from simplicity and legibility as possible.

These type faces are bad intrinsically. The characters are hard to decipher, and they are so designed that they space themselves badly, as when an *o* is placed beside an *n*. Furthermore, they are very black, and when used exclusively as display type give an advertising page the appearance of having had ink thrown at it in some unpremeditated way. This is inevitable, since these "modern" type faces are so improperly designed that they are unreadable when reduced below the size of display type.

Now an advertisement is not a lot of isolated units. It should not be black and then gray and then black. It is a composition which as a whole should be pleasing to the eye and easily read; but when such faces are used as these newly designed ones this fact seems to be completely ignored.

I think it is interesting to notice, in connection with the use of these type faces, that no popular book, even a reasonably cheap one, is ever printed in a type face that is not easy to read. You could not sell a book if people had to pore over it to decipher the words. Yet in much of our retail advertising we seem to have forgotten this; and in our efforts to be bizarre and different



"An advertisement is not a lot of isolated units. It should not be black and then gray and then black. Yet in much of our retail advertising we seem to have forgotten this"

we have completely sacrificed legibility as well as harmony of color.

It has been rather popular to criticize billboards as being decidedly unartistic, yet I am thoroughly convinced that the average outdoor advertiser has learned a great deal more about the laws of optics than has the average retail advertiser—at least if the latter has "gone in" for these new type faces. The well-designed billboard has a few words lettered in a reasonably conventional face, and they stand in decided contrast against a neutral background.

Before leaving the subject of typography in our present-day advertising, I think it well to call attention to one fact which we frequently forget: Not only should the type matter within an advertisement constitute a harmonious whole, but the type and the illustration together should show that they have

been designed as a unit. It used to be popular to let an artist make the drawing in any fashion he wanted, and to let the typographer set the type in any fashion he wanted, and then to put the two together without any foreknowledge of whether they would blend.

Type is nothing, fundamentally, but a succession of thin and thick lines which are a mechanical reproduction of what you would place there if you used pen and ink. For the most part the proper kind of an illustration to use in connection with such a mass of type is a pen-and-ink drawing. It repeats the elements of the type exactly and makes the advertisement a completely harmonious whole.

The third element in the physical appearance of the advertisement is the layout. I suspect that we have made our biggest improvement in this direction, and that here we have approached nearest to the principles of modern art. There is evinced a recognition of the fact that an entire advertising page—to arrest the eye and to be easy to buy from—must not contain a great many jarring elements, each one crying for attention and no one as a consequence really gaining it. I sometimes feel that the layout man is the most important person in the production of our advertising, for it is he who gives shape and character to the final product.

Of course, here again what is popularly known as "modern art" in advertising, and what is probably as far from being in the spirit of this movement as anything could be, has served to destroy the best effects. I am constantly confronted with advertisements which have a series of bizarre, strange borders, advertisements with lines running crisscross through them, and type superimposed over all manner of backgrounds; advertisements with figures set in at weird angles, and with long, heavy charcoal lines. All of these atrocities are perpetrated by certain layout men and artists laboring under the delusion that an advertisement has one function only: to make you start with surprise and note how unusual it is.

I think that an advertisement in its entirety—layout, copy, and artwork—should be a replica, so to speak, of what we try to do in the display of merchandise in our stores. Years ago we began taking down superfluous signs, banners, streamers, and peculiar trims on ledges, in an effort to make the selling floor so free of obstruction that the customer could see from one department to another, and could look at merchandise without being distracted by every conceivable color and obtruding object that the fancy of some display man could devise. At the same time we started cleaning up our display windows, showing less merchandise and making the backgrounds far simpler, so that they would not attract attention away from the objects being displayed.

We are all agreed that this is the correct method for laying out the floor in a store and for trimming the windows. Yet obviously we are not all agreed this is the correct method for laying out an advertisement, which is really serving the same function that display cases in the store serve.



"Some of the new innovations have been clever; a few have been decidedly useful. But in general they err on the side of trying to gain attention by tricks rather than by something that is intrinsically correct"

The advertisements we are writing can do only one of two things: They can sell ideas or they can sell definite merchandise. In the first case the headlines and the copy are all-important, and everything else should be subordinated to them. In the second case the illustration and accompanying copy are definitely all-important.

We frequently disregard this, even in the use of simple rule borders—for borders improperly used serve only as a distracting influence. If you think of books for a moment you will recall that they are very rarely printed with borders around the page; but if by chance you have come across a book in which that unfortunate device has been used you will remember how disturbing it is to have that black line wave in and out as you move your eyes back and forth. Yet in an advertisement many layout men think nothing of putting the borders as close to the type as a compositor can get them, with the result that you can hardly read a line of the copy without having that border obtruding itself. When an advertisement is designed to sell a specific piece of merchandise everything should be subordinated to a harmonious blending of illustration and type, both conceived by the same person and each reproducing the elements of the other.

I realize that the chief argument advanced for getting away from these fundamentals is the necessity, in these days of furious competition, of increasing the display value of advertising. But I do not think the right method is being chosen. Nothing is more dramatic, more eye-compelling, than a proper utilization of white space.

I often think of the illustration used by Fred Farrar to make this point clear. He calls attention to the fact that the Japanese flag is no doubt the most striking and dramatic of all national emblems. And why not? argues Mr. Farrar. There you have a red ball on a field of white. It centers attention on itself as surely as does the sun glowing all alone in the sky.

Advertisements can be just as effective with the proper use of white space. And the advertisement itself remains what an advertisement should be: a thing to be read, not merely something to startle the reader into glancing at it.

Perhaps it may be a little out of the way to speak of copy, but I hate to leave the subject without some mention of this. Here we have improved immeasurably. We do not allow grammatical errors, misspelt words, faulty punctuation. More important, we are becoming equally intolerant of hackneyed and trite writing. The old, time-honored adjectives are going into the discard; a new freshness is appearing. We even permit ourselves a little humor now and again—and I can't say our copy has suffered as a result.

Perhaps I have been unfair in some of my criticisms. Some of the new innovations have been clever; a few have been decidedly useful. *But in general they err on the side of trying to gain attention by tricks rather than by something that is intrinsically correct.* We might recall, once in a while, that the man or woman who dresses in some outlandish way always attracts attention—and always provokes a most unfavorable reaction. The man or woman who dresses smartly but conservatively attracts just as much attention, and that reaction is invariably favorable. Good taste is very important in clothes. It is equally important in advertising.

THE PROOFROOM

By EDWARD N. TEALL

Questions pertaining to proofreading are solicited and will be promptly answered in this department. Replies can not be made by mail.

Division of Words

The editorial writer and the linotype operator could not agree on division of "Christian." The writer insists on "Christ-ian," the operator says "Chris-tian" is correct. Please rule.—*From a reader in Beaumont, California.*

The Webster and the Standard both give "Chris-tian." The *t* and *i* merge into the sound of "ch": "Chris-chan."

What Does It Mean?

I have used the word "lucie," and was ridiculed because I could not find it in the dictionary. Please help! What does it mean? How should I use it?—*Woodside, Long Island.*

Well, the Proofroom is puzzled. "Lucid" is about the nearest to it. Has anyone here seen lucie?

Proofroom Puzzles

Please give me help on the following points:

1. What is the best way to print "10 %" in magazine work or bookwork, where we wish to avoid figures and symbols as much as possible? Should we print "per cent" as one or two words, with or without period?

2. When the letter *c* is used for "cents," as in "25 c.," should it have a period? Is it a symbol or an abbreviation?

3. In the two following sentences the copy editor changed "or" to "nor," and the author changed them back again to "or." Of course we printed as the author wished; but we wonder which was really right. "The sense in which this term 'soul' has come to be used, as a spiritual essence that can live apart from the body, is not known or taught in the Bible." "These perfervid descriptions have no place in fact or in the teachings of the Bible."

4. In a recent issue of the magazine on which I work appeared the following paragraph: "Sir Wilfred Grenfell says, 'I never use alcohol in my clinics, because we do not need it. It is not necessary.' Surely 'The Labrador Doctor' can speak with authority on the question of the necessity of alcohol in a frigid climate. His testimony is negative." A reader wrote to the editor about this paragraph as follows: "Excuse me, but Sir Wilfred Grenfell's testimony on any subject is *not* negative. It is always positive—positive for or positive against. (O, of course I know what you meant to say. But you didn't say it!)" Please tell me whether or not you think his criticism is well founded. Also, what about the use of "O" with a comma, instead of "Oh"?

5. Is it ever permissible to use commas with dashes?—*Nashville, Tennessee.*

That office 'way down South in Dixie is fortunate in having a proofreader who can ask such questions so well. Intelligent questions, ably put.

1. The University of Chicago Press "Manual of Style" is authority for use of figures, always, in giving percentages. It prints "per cent" without the period. Webster and the Standard both say "per cent.," two words, with period. This is sound, conservative style; but "per cent" and "percent" are frequently encountered in good work. The modern tendency is to get rid of the old-fashioned marks, and to regard such forms as "per cent.," really an abbreviation, as complete, independent words. Writers and printers have to choose between the conservative and the "progressive" ways.

2. Probably those who write "25 c" for "25 cents" explain the omission of the period on the ground that the letter is a symbol, but I prefer to regard it as an abbreviation and use the period. Still better, to my way of thinking, is "cts." But then, in most places where an abbreviation is used, space is the ruling consideration, and the shorter the abbreviation, the better. In straight-ahead composition, therefore, it is advisable to spell out "cents," and in tables or advertising the one-letter substitute for the word is acceptable. While I would use the period myself, I couldn't "hate" anyone who didn't.

3. When "either" appears, "or" follows easily; and a "neither" calls up a "nor." But when the signals are not thus given, it is not quite so simple. Each "or" in the sentences quoted has a negative tip-off ahead of it; in the first, "is not known," and in the second, "have no place." The author probably would have argued that he meant "is not (either) known or taught," "has no place (either) in fact or in . . ." To me it would seem just a toethrust over the line toward pedantry to oppose his (hypothetical) contention very earnestly; and I would certainly write it that way myself. Like the devil quoting Scripture to his own purposes, the pedants often distort the rulebook for which they profess reverence. In his "Constructive English," Francis K. Ball says that "or" is used to connect words or phrases, "nor" to connect clauses: "It was not kind or just," "It was not kind, nor was it just." And Mr. Ball is good enough authority for any proofroom to follow heartily.

4. That reader who turned writer was having a little cheap but harmless fun at the magazine's expense. The magazine writer would have been much more clever if he had said that Grenfell's testimony was "positive on the negative side of the question," but perhaps he was too absorbed in scotching John Barleycorn to be fussy about his technic. As to "O" and "Oh," the ancient distinction still holds: "O" without punctuation, "Oh" with comma or "screamer."

5. Comma plus dash is a pleonasm of punctuation. Either alone should do the work satisfactorily.

"A Media"

This sentence occurred in an advertisement on which I read proof: "Through the door marked PRIVATE we offer a media of reaching 15,000 executives." Is the word "media" used correctly in this sentence? I can find no authority for such a use of the word.—*California.*

This is a very bad use of the word. "Media" is the plural of "medium," and to use a plural subject with a singular verb is never right. There is no tougher test for the proofreader than to have to let such errors go by because a customer insists upon having them. But when he has called attention to the error and received his orders to let it stand, it is the part of wisdom for the reader to forget it, and go ahead with his work in calmness of mind; keeping his eye peeled for a job with more room for judgment and initiative. Most of us who read proof are weakened by not being able to argue convincingly in the support of our assertion that error is present. The customer will not readily accept the mere declaration that we "have a feeling" the word is wrong, and even a "strong impression" is insufficient. To convince him even with clearly stated, authority-backed facts is sometimes difficult; without them it is practically impossible.

In this instance the trouble is that a Latin plural is turned into an English singular. And, for a fact, that is nothing new; it has not only been tried before, but I can give offhand at least one instance in which it has been done

so successfully that the form has become a genuine English word. "Propaganda" is the word. "Propago," which means to generate and spread. "Propaganda," things to be thus generated and spread. But we now speak of "a propaganda," and use it with the singular verb. A similar tendency is visible in "strata" and wins in "agenda."

Furthermore, selection of the word "media" in the sentence quoted was open to criticism. Through all of the senses of the word "medium" runs the idea of middleness. It has been extended in common use to include the meaning of "middleman," and so of agency; it is frequently used where "means" would be a better word. The medium at a spiritualist seance is the person in between this world and the spirit world. Webster says (sense 4), "an interagent; mediator; intermediary."

The quoted advertisement offended against both good English and good taste, for the expression "a media" is conspicuously out of line in both respects. If the proofreader's protest was overruled in the face of intelligently presented criticism, it was merely one more of those little tragedies of the proofroom which we have to accept as philosophically as we can.

Doubled Consonants

If "handicapped" is spelled "handicaped," why doesn't the latest Merriam dictionary give it in such a form?—*Oklahoma.*

Well, of course, it isn't spelled that way; at least, not with the sanction of actual authority. The latest Webster gives the principal parts of "kidnap" as "kidnaped or kidnapped, kidnaping or kidnapping," and it enters "kidnaper, kidnapper," to show that while it prefers the former spelling it recognizes the latter as okayed by good usage. I do not recall ever having seen "handicaped." To my eye, "kidnaped" and "kidnaper" are abominations. I cannot imagine any rule making "-naped" say "-napped," to me.

"Ad Astra"

The way out and up for the proofreader who is cursed or blessed with ambition is what might be called the "creative query." I have found that it develops the editor's confidence in the proofreader, and experience in the proofreader himself.—*New Hampshire.*

Querying is a ladder on which the proofreader may climb professionally—or it is a pit into which he may fall. Intelligent querying is a contribution to the common enterprise which must be appreciated by author, editor, and publisher. Many an author has paid tribute to the proofreaders who have helped his book come through clean. Many an editor has been glad to express his gratitude to readers who have backed him up through their general knowledge and technical skill. But then again, many a reader has earned censure by bad querying.

Some readers are "picky." They are so busy imagining faults that they overlook real defects. They are fussy. They distort values, they lack the fine sense of proportion. They take the time of others settling questions that quite incontestably belong right within the proofreader's own province. Every such query breeds distrust in the editor's or author's mind; distrust that prevents the proofreader from obtaining a hearing for his occasional query worth attention. The reader who can offer an intelligent query, with facts to explain and support it, will surely be appreciated and held in respect. The art of intelligent and effective querying is worth study. He who has mastered it is on the way up.

At the Proofroom Door

By EDWARD N. TEALL

WHAT are we doing to guarantee a supply of good proofreaders in the years to come? Is talent encouraged or discouraged? Do young men and women who come knocking at the door receive a hearty welcome, or are they met with suspicion and a challenge? There are two reasons why they should be received cordially and favored with a hearing and a try-out: first, their own right to the enjoyment of American opportunity to advance by merit, and, secondly, the welfare of the business, art, trade, calling, occupation, or profession—whatever you choose to call it—of proofreading. These young men and women don't ask favors; they want nothing but a fair chance to sell their wares at an honest price. But on applying for a place on the lowest rung of the proofroom ladder, they are met with the requirement of printshop experience. It isn't exactly like the "Go get a reputation" famous in the history of the prize ring, but it is not much more folksy and helpful.

There is much sound and solid logic in the idea that a proofreader who knows the printshop stuff is better prepared than the one who does not. The proofreader who does not know how type is handled is handicapped, to some extent, in trying to tell the shop how to handle it in correcting errors. But that is not to say that a "natural-born" proofreader cannot be useful unless he serves a period of educational probation in the composing room. To make such preparation an indispensable condition of proofroom employment is to risk depriving the proofroom of some of its very best material.

To begin with, there are many who do not think of trying to become proofreaders until they have reached an age at which they cannot afford to start at the bottom in the shop. Even if they were willing to put their pride in their pocket and serve on an equality with their juniors as apprentices, they are at an age where they sustain obligations and responsibilities imperatively requiring the earning of more money than they could earn in the shop. Then, if the proofroom door is barred to them without even the privilege of a trial, an opportunity to show what stuff is in them, they must turn their backs on the proofroom forever, seek employment elsewhere. Thus the proofroom perhaps loses one born to shine as a star in its firmament.

Is the test of experience the only reliable one? Indeed, I question if it is reliable at all. Some persons go farther in a three-month trial at an actual job than some others will in a lifetime, even though the former have had no technical preparatory training and the latter have had a long spell of it. A young man or woman "born to be" a proofreader will pick up more knowledge of shop methods in the first year of proofroom employment than some others will acquire in ten years in the shop itself. This does not mean that all applicants will make good; but it poses the question, Why not give all promising candidates a real tryout?

Instead of shunting the applicants off, it would be good not merely to give them a begrudged trial but to make a positive, active effort to persuade them to come in and show their stuff. Why not let them spend half their time in the shop, learning "the tricks of the trade," and the other half in the proofroom, holding copy, getting acquainted with the routine, and testing the depth and lasting quality of their own ambition? If the young person's ambition petered out, one more unfit candidate would have been eliminated from the field and definitely released for a venture in one better suited to his or her ability. If it stood the test, if the young person found that in spite of newly perceived difficulties the appetite for the proofroom work still persisted, then

the proofroom army would have gained another desirable new recruit.

We talk about the proofreaders of old, with much the same looseness that we talk about everything "touchin' on and appertainin' to" those good old days. The truth is, there are today, and there were then, proofreaders good, bad, and middling. The product of the printing industry includes some things that are wonderfully fine, some that are extremely bad, and very much that is of indifferent quality. Little is to be gained by comparisons with the past, colored either by contempt for the old-fashioned ways or by romantic magnification of once-upon-a-time memories, that rich old bunkum of "Now when *I* was a young feller—" There are today, as there were then, proofreaders who are satisfied to get by with a minimum of effort and a parody of production. There are honest, faithful workers who plod and plug along, doing good average work but failing to attain the heights. And there are experts who bring to their work unfaltering zeal, keen vision, abundant knowledge and information, and that rarest of the virtues, initiative held in proper restraint by good judgment. On the employers' side there are those satisfied with average work at average pay, and those who will pay liberally for high-grade work; those who accept what comes along, and those who seek ceaselessly for the best, for the master hand.

This one thing is certain: That while presumably as much good proofroom "material" is born today as ever, there is not enough of it to justify any waste or extravagance in handling it. The printing industry can never afford to make it hard for those who want to be proofreaders to prove their worthiness. It *can* afford to go out of its way to gather them in. Among the many thousands of high-school graduates each year there are hundreds who more or less vaguely consider proofreading as among the possibilities of their future, and scores who earnestly look to it as a real goal. Why make it harder than need be for them to break in? Why greet them with discouragement at the start? Every now and then one of them writes to ask me how it is done; and I don't know what to tell the person. It doesn't help much to smile and say, "If you're *meant* to be a proofreader, nothing can stop you." Or, "Go knock at the proofroom doors, and keep banging away until, because of your importunity, you are admitted." To do that is to hand the hungry one a brick.

What a contribution it would be to the welfare of proofreading as an occupation if some of the Proofroom folks would tell their experiences: how they got past the door, how they advanced from the greenhorn stage to the status of expert, and what they think about making it easier for the newcomers of today to obtain a foothold. Do they want to safeguard their profession as if against a hostile, invading army—or do they want to extend a hearty welcome to a host of recruits who will bring to it new ideals by which all must benefit? The more liberal attitude promises the greater returns. A generous and open-minded policy would raise the level of proofroom work; it would guarantee to employers a better grade of product, and to the workers correspondingly better salary. This, I honestly think, is not idealistic babble.

It is not an easy matter to settle; it cannot be settled offhand, it cannot be decided on any one man's say-so. The policy of making printshop training an unalterable condition of proofroom employment is pretty well established; but can it not still be modified to this extent, that such training can be made part of the daily schedule for young folks eager to break into the proofroom and prepared to undergo the severest test, if only a genuine opportunity be granted them to progress as their proved merit warrants advancement? What I would like to do would be to have this vitally interesting question openly discussed in the Proofroom, in the form of short, meaty letters, writers' names not to be published, though they must be made known to the editor; letters arguing freely but without rancor both sides of the case, so that we may have a true "line" on what proofreaders and also employers think about the maintenance of high standards in their interesting and valuable department of the great business of putting men's ideas into print.



"In the Days That Wuz"—On the Outside

Cartoon by John T. Nolf, Printer-Artist

Collectanea Typographica

By HENRY LEWIS BULLEN

Let it be your ambition to do good, rather than original, work, and in due time your work will be more original than if you had striven to make it so. Originality and merit are by no means synonymous terms.

* * *

What Is Printing?

(Continued from our November issue)

[In the November *Collectanea* it was argued that printing is a mechanic trade in the experience of a majority of its personnel. It was also argued that printing is not in a true sense a commodity, despite the fact that about a billion and a third dollars' worth of printing is sold annually. These conclusions suggest questions: (1) Wherein are the values that are paid for annually at a vast price, when the product for the most part is unsalable by the first purchaser? (2) Can mechanics create values that cannot be weighed or measured? This concluding section attempts to answer these queries.]

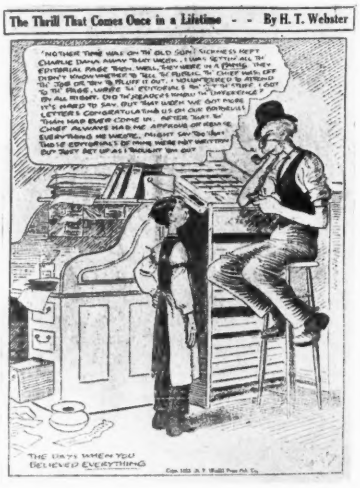
* * *

Unique Values of Printing: A Value-Finding System Proposed

Clearly it is impossible to classify the graphic-arts industry with any other, although its investments in equipment of machinery and appliances, together with those of factories which manufacture exclusively for our group, are greater than those of any other industry in America. Neither must we forget that the printing shops consume the larger portion of the production of the enormous papermaking industry. The fact is that as an industry our group stands apart, in a field of its own, creating values which for the most part are not comprehensible by the science of economics; nor are these values comprehended by, let us say, 95 per cent of those engaged in producing them—the printers. The chief values of the products of the graphic-arts industry are of an utterly imponderable character—sans weight and sans dimensions.

The imponderable values of printing are purchased for purposes of advertising to the extent of millions of dollars daily. At the end of each month these advertisers have no salable asset in their hands, as a return for their payments to printers and to publishers who hire their printing done. They pay millions for values (for sales propaganda, persuasion, and cultivation of desires) that are diaphanous as human voices, and which can only be compared to the voices; yet by the purchase of such insubstantial values innumerable great fortunes have been and are being accumulated. These fortune hunters purchase airy tongues to syllable messages to audiences as remote and unseen as those which listen in on radio waves.

Radio, indeed, in its appeal to human minds and desires, is the only influence in civilization which can compare with the power of printing, but the influence of printing and the areas of that influence are far greater—are only to be compared with the universal air or rain. These two elements are absolute essentials of life of every kind, just as printing is absolutely essential to every phase of civilization. Impossible as it seems, it is a fact that 95 per cent of our brothers in printing, who by their work create so much new wealth and diffuse so many transcendent blessings, are oblivious to the magic power that proceeds from types, slugs, inks, and presses, which rarely comes within the purview of their cost-finding systems. In time, let us trust, this large group,



The Innocent Printer's Devil standing at the feet of Wisdom (?), as personified by a hand compositor of pre-machine days. The advantages of this boy are better than those which Franklin had. If he follows Franklin's formula for success and fame he will achieve greatness despite his humble start. In that type case are the implements that made Franklin famous. It's up to the boy!

whose work is so indispensable to civilization and the world of business, will use a value-finding system and set the charges to accord with the intangible values.

The real values inherent in printing—the values that the printer is paid for—are precisely of the same character as (but of greater power and effectiveness than) those given to the clients by lawyers, to their congregations by clergymen, and by professors to their students. But there is this most important difference: *Lawyers, clergymen, and professors do not give these values away, as do printers in more cases than can be counted.*

Lawyers and clergymen and teachers derive their incomes by distributing knowledge, gathered by them principally from printed sources. Is not printing the chief conveyor of knowledge? Can you think of any sort of typographic or pictorial printing that does not convey knowledge? That is almost the sole function of printing, a fact seemingly forgotten by most of us. A piece of publicity printing must bear the costs and profits of the labor and materials and overhead which have been used in its production.

May a printer add to these charges another covering the intangible values? The answer to this last question will determine whether any printer is following a profession or a mechanic trade. A steadily increasing group of printers is answering affirmatively and then assessing the value of the product accordingly. These are the more prosperous and the more highly esteemed. These are the elite of printerdom. They will always be in a minority, but remember that there is always room at the top for those worthy of it!

It is not at all urged that straight professional fees should be charged. The fee may be merged in the general quotation or charge. A printer needs to be worthy of the profession of printing in ability, education, and craftsmanship to rise to a professional status in this field.

Collectanea recently read in an address on salesmanship a striking phrase, *"I often wonder what the printers buy that's one-half so precious as the things they sell."* Keeping this fact actively in mind, a printer who has ability, education, and high craftsmanship may proceed profitably on a professional plane and achieve

the social status that is enjoyed by other professional gentlemen.

With these facts before us, how shall we rate ourselves in the social scale—as mechanics, as traders in a commodity, or as members of a noble profession more indispensable to civilization than is any other? We are eligible for any of these grades, and will be useful in any. To succeed in the nobler and more profitable grade more intelligence and better education are required. May our selection bring us honor, happiness, and prosperity, and a higher appreciation of our art, craft, and mystery on the part of the public which we are serving every day by means of the printed product.

* * *

If the plowman did not plow
Then the poet could not write,
So let ev'ry toil be valued
That man performs for man,
And have its share of honor
As part of one great plan.
—*Selected.*

* * *

Why Spain Was Laggard

IN 1502 it was decreed in Spain that unlicensed books must not be printed. The printers paid the fee exacted by the censor for reading books for which licenses were requested. The penalty for printing unlicensed books was confiscation of the books, which were required to be burned, and payment of a fine equal to the value of the books. This fine was divided into three equal parts, one of which was paid to the informer, to the judge, and to the royal treasury. Everybody was made happy except the printer, who was furthermore prohibited from continuing to print. This decree opened the door to bribery, to prevent which further restrictions were enacted. The purpose of the censorship was to prevent the publication of heretical opinions relating to religion and to science. Although Columbus had proved, under Spanish auspices, that the earth was round, the book censors continued to insist it was flat, and thus the works of Sir Isaac Newton were forbidden to be read, printed, or imported.

The importation of books for which licenses were not issued by the censors was forbidden in 1558. Spanish authors were forbidden to have their works printed in foreign countries without each work being licensed. No books or other printed things could be exported to the Spanish colonies in America without being specially licensed, and the laws against heretical books were also made effective in the colonies. In 1569 the government began to fix the prices of books.

In 1752 the regulations relating to printers and booksellers were codified in the spirit of 1502. The first clause of the code reads that "printers shall not print any book or any memorial or other single paper of any sort or size, even of a few lines, except as invitation cards and such-like, without having a license for it," under a penalty of two thousand ducats and six years' banishment, a ducat equaling two dollars. "An edition shall not be sold until priced by the Corrector General. . . . Certificates of prices are to be placed at the beginning of each book." For printing books or broadsides prohibited by the Inquisition the penalty was death and confiscation, if the printer had evil intent; otherwise, if he were



In honor of our printers: a pylon of the Massachusetts Institute of Technology in Cambridge. Science acknowledges its dependence upon printing. On another pylon, in honor of science, Franklin is awarded the position of honor, which in our picture is given to Gutenberg.

merely foolish, he was let off more easily with a fine of two thousand ducats and six years' banishment. When a licensed book was printed the printer was required to send free copies to the royal library and to six other libraries.

In the code of 1752 it was provided that "all impressions of books, gazettes (newspapers) and anything else whatsoever, shall be made on fine paper, like that of the paper mills of Capelladas, and by no means on ordinary printing paper," or the writer would run the risk of a fine of fifty ducats and confiscation of the printings so cheaply produced.

The significance of these restrictions on the freedom of printers is found in the correlative fact that Spain, the richest and most powerful nation of the world in 1502, when the restrictions began, steadily degenerated and finally lost all its dominions, dragging down its colonies with it. The backwardness of the Central and South Americas is due, beyond question, to the restrictions upon the freedom of the printers which began in the sixteenth century. Curb printing and you attack the progress of civilization in its foundations, you destroy all that man and the centuries have achieved.

A Correction

In October *Collectanea* it was stated that William C. Clark, Jr., of Los Angeles, had *promised* to give his splendid library to the University of Southern California, of that city. It appears that the gift has been made, delivery to take place at a date agreed upon. The gift includes a million-dollar library building, Mr. Clark's very extensive and admirably selected art collection, and his home in Los Angeles. This munificent gift, and other generously large gifts from other Californians, for the promotion of literature and the fine arts, remind *Collectanea* of the munificences of the Family of the Medici in Florence, which made that city the richest in the arts among all the cities of the world. California is as fortunate in its princely benefactors as Florence was in hers.

* * *

Originality

It is indisputably evident that a great part of every aspiring man's life must be employed in collecting materials for the exercise of his genius. Invention, strictly speaking, is little more than a new combination of those images which have been previously gathered and deposited in the memory. Nothing can come out of nothing. He who has laid up no material can produce no combinations. The more extensive, therefore, your acquaintance is with the works of those who have excelled, the more extensive will be your powers of invention; and, what may appear still more like a paradox, the more original will be your conceptions.—*Sir Joshua Reynolds.*

* * *

As we surpass our father's skill
Our sons will shame our own.
Ten thousand things are hidden still
And not a thousand known.
—*Tennyson.*

* * *

Prayer to Time

On September 18 *Collectanea* entered his seventy-second year and completed his fifty-seventh year in printing. The verses quoted below, which were recently contributed to the London *Observer* by Muriel Grey, voice *Collectanea's* soul's desire in effective fashion:

Linger a little, Time, to be our friend—
Linger a little space.
Draw us not on too swiftly to our end,
Out of this pleasant place.

Here we have found such manifold delights—
Earth-love and Love Divine;
Clouds on the hills and insect-wings at nights
Kissing and food and wine.

Let us prolong our pretty pantomime.
Make us not dance so fast!
Lend us our lives a little longer, Time—
They will be yours at last!

The Traveler Meets a Lineal Descendant of Peter Schoeffer

By HENRY LEWIS BULLEN

IN THE year 1910 I read in a Belgian literary publication that lineal descendants of Peter Schoeffer, the assistant and successor of Gutenberg in Mainz, were then living in Holland in the province of North Brabant, in the city of s'Hertogen-Bosch or, in the French, Bois-le-Duc (that is, "the duke's woods"; *hertog*, duke; *bois*, *bosch*, woods). I made mental note of this information, and when I next visited Europe, in 1924, Bois-le-Duc was in my itinerary. It is far away from the main line of travel, rarely visited by tourists, and without hotels possessing the ordinary luxuries.

This motor tour throughout Holland, north, south, east, and west, in the path of the general run of tourists and in places far distant from touristic haunts, will ever remain among the more pleasurable memories of one who has twice encircled our little world and always avoided the touring agencies. No country surpasses Holland in interest, if the traveler has studied its wonderful history. In Boston years ago, in 1878, when I was a journeyman compositor, I attended an illustrated lecture on Holland given by a Harvard professor in the lecture hall of the Young Men's Christian Union on Boylston Street. When I entered that hall I knew next to nothing about Holland and its people. When I left the hall I was fired with the desire to know all I could about them.

It interested me to learn that the best histories of Holland were written by an American—John Lothrop Motley (Boston, 1814-77). The first of his books is, I think, the best. It certainly is surpassed in thrilling interest by no other history—not even by that of Athens and the gloriously heroic Athenians. The title of this work is "The Rise of the Dutch Republic," and it is in three large volumes.

We glory in our War of Independence; but we should consider respectfully and admiringly a small nation which maintained a war for independence of the most heroic character for eighty years against the most formidable and wealthy power of all Europe—the Spain of Charles V and Philip II—and won the war! In other histories Motley tells us how Holland became the principal sea power of Europe, a great colonizer, and,



Fig. 1.—Printer mark designed by Peter Schoeffer I for the firm of Fust and Schoeffer, first used in the main Psalter, Mainz, 1457

above all, for most of the time the only country in which there was complete liberty of printing. Sometime, perhaps, I shall tell the readers of THE INLAND PRINTER of many places of typographic historical interest which I visited and enjoyed while in little Holland.

So we went to Holland fully primed with love and respect for its people. Our contacts confirmed our admiration. They are still a great people in a little but highly developed and altogether admirable country. We entered at Rotterdam; we left it at Hoogstraaten, ten miles from Antwerp. From south to north, the greatest length, Holland is about a hundred miles long; from west to east it is about eighty miles. The roads are good and so are the hotels, large and small. Everywhere the tourist gets his money's worth with a high degree of courtesy.

We were nearing the end of our tour when we reached Bois-le-Duc one evening. The population of the commune (county), of which it is the center, is about thirty thousand souls. Bois-le-Duc is the capital of the province.

Whom would we see first in the morning when our quest began? The librarian, of course, for they are usually a helpful sort of folk. A librarian who doesn't help other folks is misemployed, for is he not the guardian of the most helpful things in the world—the immortal books?

The librarian of the small but good library was a young man who quickly understood what we wanted and lost no time in helping us. We learned from him that our treasure trove was in the provincial library and museum, in which was a collection of several hundred books, all printed in Bois-le-Duc. In fact, therein was a copy of every book printed in the town, beginning with the first book of the first printer therein, Laurens Haijen, dated *int jaer ons Heeren M.CCCCC. ende XIII* ("in the year of our Lord fifteen hundred and thirteen"). The collection, we were told, also contained a copy of every book printed by printer members of the well-known Schoeffer family.



Fig. 2—Printer mark of Joannes I, oldest son of Peter Schoeffer I. Reproduced from the book "Caius Julius Caesar," printed in Mainz in 1530. Slightly reduced

Haijen's printing office, *in die Kerkstraet recht tegen dic schole over* ("in Church Street right over against the schoolhouse"), was in 1540, and perhaps earlier, in possession of Gerard van der Hatart, who is represented in the aforesaid collection with a book printed in 1540. Joannes (Jan, Jean) Schoeffer, grandson of our famous Peter Schoeffer of Mainz, purchased the Hatart

business in 1540. Over the door of his printing house Joannes Schoeffer hung a gilded image of a book. In his first book printed in Bois-le-Duc he gives his address as *intersignio missalis* ("at the sign of the missal"). In later years his Dutchified descendants gave their address as *in t'vergulde missael* ("under the golden missal").

Of course we did not get all these facts from the amiable young librarian. He gave the gist of them; but here was an obstacle: The provincial library was closed! Our journey for nothing? It looked like that. Well, the library was open once a month, on the last Thursday of the month, and that was two weeks off, and in three days we were due in Antwerp.

But a happy thought dispelled our gloom. Said the helpful librarian: "I'll take you to the provincial archivist [keeper of the records]. He controls the provincial library. Perhaps he will consent to open it for you." So off we went to the home (which was also the office) of the archivist.

While on the way there the young librarian added to our manifested delight by asking: "Would you like to meet a lineal descendant of Jan Schoeffer? He is one of our city aldermen. There is a meeting of the board of al-



Fig. 3—Printer mark of Peter Schoeffer II. Reproduced from the book "Alle Propheten nach Hebraischer," printed in Worms in 1527. Slightly reduced

dermen late this afternoon." You can guess our answer the first time; and thus it was arranged.

The archivist was gracious. He handed the keys to the librarian. The librarian escorted us over to the provincial library and locked us in for a term of two hours, meanwhile going about the library's business after promising to return. What we learned on this visit and a subsequent one will be told later. In two hours we were released.

It was then lunch-time. Lunch-time in Holland, as in other European countries, is two hours in length. For two hours we "pumped" the helpful librarian. He knew the whole story of the Schoeffers who had gone to their heavenly rest. He knew the living Schoeffers, now calling themselves Scheffers. He told us that the Schoeffers had printed in Bois-le-Duc from 1541 to 1796—two hundred and fifty-five years!

The librarian took us to the Cathedral of St. John (Jan) in which is the tomb of Joannes Schoeffer, who was buried in that place of honor on March 12, 1565. On the tombstone is his coat of arms, bearing two shepherd's crooks crossed in the upper field of white stone, and three sheep in silver on the lower field of green stone. Evidently, because of his profession and his personality, he was one that the citizens delighted to honor. From here, after giving a silent prayer for the souls of all worthy printers, we went to the graveyard of a more humble church in which the remains of what was mortal of several generations of the Schoeffers were buried, as related on the tombstones, some of which bore the device first shown in the printer mark of Fust and Schoeffer as it appeared in 1457 in the gorgeous Mainz "Missale." It is now the emblem of our Clubs of Printing House Craftsmen.

Time passed quickly, although our thoughts traversed a period of more than four centuries since the immortal Peter Schoeffer I first fingered a printing type. That was a momentous moment for every child living at the time and for countless millions of human beings since. Do not forget that Gutenberg's invention transcends in importance all the others—steam power, the telegraph, the telephone, and the radio. Sometimes I think too many of the printers do forget. A little intelligent study of the facts will rid them of the inferiority complex that afflicts them and lowers their status in the estimation of other occupations.

Soon we were in the *hotel de ville*. The aldermen were in session. My card was taken in by our librarian friend. In a minute I was introduced to Mynheer Wethouder Scheffer (or Mr. Alderman Scheffer), a very fine-looking, tall, well-dressed gentleman, Jan Scheffer. My nerves thrilled as I grasped the hand of a living descendant of an illustrious line of printers which had continued actively from 1450 to 1796.

This gentleman is not a printer. I was told he was a wealthy property owner. He is by no means the last of his family. He accepted my reverence with dignity. I was told that his interest in his vigorous ancestors was limited to great pride in the Schoeffer genealogy; that was all. Here was a man from a country not known to exist in 1450, the year our Peter Schoeffer set up his first line of types. Perhaps Jan Scheffer wondered why the man was in such a reverential mood.

Next day we were again incarcerated in the provincial library. This time the sentence was indeterminate; we were courteously entrusted with the key. And this is what we learned:

Peter Schoeffer I, assistant to Gutenberg, died in Mainz in 1502. His wife



Fig. 4—Printer mark of Ives Schoeffer, the grandson of Peter Schoeffer I. Reproduced from the book "Titus Livius," printed in Mainz in 1541. This book has in the title page a second printer mark used by Ives Schoeffer, but much smaller and less elaborate than that above. In this book Ives ascribes the invention to Gutenberg

was Christine, daughter of Joannes Fust. They had two sons, Joannes and Peter. They designed and used the first printer mark in 1457 (see Fig. 1). Joannes Schoeffer I, son of Peter I, succeeded his father as a printer in Mainz. He sometimes used the double escutcheon of his father, and sometimes a device of his own, as in Fig. 2. He died in 1531 in Mainz.

Peter Schoeffer II, son of Peter I, was a wanderer. He printed in Mainz in his father's printing house; also in Worms, where he used the printer mark as in Fig. 3, discarding the escutcheon of his grandfather, Joannes Fust, and changing the detail of that of his father. Later, Peter II printed in Strasbourg and Venice, but in these cities he used the types and presses of other printers. In a book before me his name appears as a printer using the printing equipment of the heirs of the celebrated printer, Lucantonio Giunta, in Venice, whose printer mark is used in the book referred to and not that of Peter Schoeffer II. It would seem that his status was somewhat like that of Bruce Rogers when he printed his

"Centaur" in the printing shop of Carl P. Rollins at Montague, Massachusetts. Peter II died in 1543.

Ives Schoeffer, son of Peter II, continued the printing house of his grandfather, Peter I, in Mainz until his death in 1552, at which date the printing office established in Mainz in 1450 ceased its activities, after having been very active for a full century. Ives Schoeffer for the most part used the double escutcheon of his grandfather's



Fig. 5—Printer mark of Jan Scheffer IV. Reproduced from the book "Costuymen ende Usantien . . ," printed in Bois-le-Duc in 1684

as a printer mark, but occasionally he used the mark shown in Fig. 4.

Joannes Schoeffer II, son of Joannes I, started printing in Bois-le-Duc in 1540, thus forming a new dynasty. After printing four books he changed the spelling of his name to Scheffer. Though he had the escutcheon described above, the shepherd's crooks and three sheep, he did not use it in his books. He died in 1565.

Jan Scheffer III, son of Joannes Schoeffer (Jan Scheffer) II, continued his father's business in Bois-le-Duc until his death in 1614. He was appointed printer in Brabant to King Philip II of Spain and the Netherlands on December 24, 1568. The royal *armorie* of Spain was used by him in the place of a Schoeffer printer mark.

Antoine Jan Scheffer, a son of Jan III, succeeded his father until his death in 1620. In a book printed by Antoine in 1617 he acknowledges Gutenberg as the inventor of printing, claiming that his great-great-great-grandfathers, Joannes Fust and Peter Schoeffer I, perfected it. He states:

> Typografia anno 1440 inventa
> à Joanne Guttenbergio Argentinensi.
> à Joanne Faust et Petro Schoeffero
> Moguntiae perfecta est. Sabell et Cario
> Antoni Janz Scheffer, en Sophia Nicol.
> v. Someren.

It is curious to note how closely this statement of a descendant of Joannes Schoeffer I, who had claimed the invention for his father, Peter Schoeffer I, approximates the more expert opinion of 1928 in this regard. It is now generally agreed that printing was actually invented and experimentally developed in Strasbourg (Argentinensi) several years before Gutenberg established his printing office in Mainz in 1450. The first evidence upon which this opinion is based is dated 1445. No one knows when the idea first took form in the mind of Gutenberg. It is also conceded that Peter Schoeffer developed Gutenberg's idea, much as Bancroft developed the master idea of Lanston, the inventor of the monotype machine.

Jan Scheffer IV, son of Antoine Jan, is said to have been born in 1617, three years before the death of his father. Here the genealogist is probably at fault, for in the library in which we were immured is a book bearing his imprint and dated 1620. Either that, or Jan IV was an infant prodigy. He had a printer mark of his own (see Fig. 5), celebrating the Divine Shepherd. We must keep in mind that "shepherd" and "scheffer" are equivalent terms. The date of the death of Jan IV is not found. His eldest son and successor, Jan V, was born in 1644.

Jan Scheffer V, son of Jan IV, to whose business he succeeded, doubtless carried on well enough and passed the



Fig. 6—Printer mark of Jan Scheffer V, and also used by Peter Scheffer III. Reproduced from the book "Stedelijke Kostumen," printed in Bois-le-Duc in 1717

crown (or the composing stick) to his son Peter III. He had six children in all. The status of his three sons-in-law indicates that the Scheffers were a family of much importance and wealth. Jan V used the interesting variant of the original escutcheon of Peter Schoeffer I, shown in Fig. 6. The top hamper of helmet, etc., indicates that he was officially accepted as of the aristocracy—a land owner, a seigneur, a prosperous printer-publisher.

Peter Scheffer III, succeeding his father, Jan V, was born in 1684. Little is known of him. He carried on, however, and left the printing house at the sign of the golden missale to his second son, Jacques, who was born in 1720.

Jacques Scheffer, last of the great Schoeffer dynasty of master printers, died on December 17, 1796. The printing house of the Schoeffers was then dispersed. All things material have an end. The family continued and we hope will continue, which was the wish we expressed as we grasped the hand of Wethouder Jan Scheffer, capitalist, in the year of our Lord nineteen hundred and twenty-four, in the four hundred and seventy-ninth year of the inspiration of Johann Gutenberg, and the four hundred and twenty-second anniversary of the death of Peter Schoeffer I, to whom be praise and homage forever more. As a printer he was greater than Gutenberg, but Gutenberg had the idea. Ideas rule the world.

Collating While Feeding

By J. N. GRIFFITH

Here is a "trick of the trade" which may help the efficiency expert of the pressroom as it has helped me.

"Collating" naturally brings bookwork to one's mind. But collating, or alternating, as it is sometimes called in the job department, means also the handling of small jobs, such as receipts, or anything which requires a duplicate as part of the job.

Collating during feeding eliminates the process of going through the run the second time. Of course it is of more value to the bindery than to the pressroom. On the other hand, in a small shop where there is no bindery, or which is not even large enough to employ a few girls for slipsheeting or collating, I have good reasons for believing this to be a time-saver.

Simply place the duplicates, which no doubt will be of a different color from the original, directly in front of the originals, elevating them about an inch higher than the first ones. This will give the feeder a better opportunity to pick up the duplicates.

Now, being ready to feed, just continue the usual process, but alternate from one pile to the other until completed. Take care that each comes in its place. Triplicates may be done in the same manner, providing the job does not require a very large sheet and it is possible to place three piles on the feedboard. In this case the triplicates should be about an inch higher than the duplicates. Now all that need be done is to jog, separate into the required bunches, and block or bind.

Of course it is understood that this procedure would not be possible in case the duplicate or triplicate requires typographical changes from the original form, for obvious reasons.

The Flashing Swing of a Racket, the Lilting Tap of a Toe

By WILEY F. WALLACE

PUBLISHING, we publishers love to flatter ourselves, is no occupation for the fellow who has not been nigh unto the ink can for most of his budding years. The man who wearies of, say, bookkeeping can always turn to real estate, but he is never known to buy out the local newspaper after the bookkeeping has become a bit tedious. Never? Well, some of us might even venture to assert, "Yes, never!" And we might be almost safe had we added "—before the war."

But the war altered more phases of American life than will ever be realized, and the *Nation's Business* for August unfolds a true narrative which bears vitally upon the operating practices of every publishing business. If you have ever held any doubts as to the relative worth of experience as compared with ideas and initiative, read on and see which wins.

The tale concerns two young men whose previous achievements had been totally foreign to the publishing field. One was a tennis champion, the other an actor. And we are going to trail along with these two experts of play, both from New Rochelle, New York, while they plunge into the publishing business and emerge as the owners and active operators of nearly a dozen community newspapers.

Francis T. Hunter is the racket expert, and his is a name to conjure with among devotees of tennis. Bill Tilden was the master under whom young Hunter learned an international quality of game. The New Rochelle youth emerged a Davis Cup champion, with a ranking of only second in the listing of American defenders of the court, the first being his teacher.

T. Harold Forbes is the graduate of the footlights, and George M. Cohan one of the masters under whom he acquired the patter and steps of musical comedy. Forbes' father was owner of the New Rochelle *Star*, and the boy had grown up around the plant. Perhaps that was the reason why it held no lure for him comparable to the shaded brilliance of the footlights. He could dance, he possessed natural wit, and his singing voice was just pleasing enough to "get by." So for the time being we find young Forbes dabbling his fingers in grease paint rather than ink, and mastering a makeup that would be hopeless for any job of printing you ever beheld in a plant.

Along came the war. Traditions, tendencies, contentment with things "as is," flew helter-skelter. Hunter signed up with the Navy, and when the international argument was concluded he packed his "blues" in the mothballs and took work with a steamship company in New York city. He hustled for new freight business, and where financing was needed for cargoes he arranged for loans from such institutions as the Chase National Bank and the National City Bank. Incidentally, the bank officers with whom Hunter transacted business recognized in him certain qualities entirely unknown to his acquaintances in New Rochelle. These qualities might be summarized as a natural ability for business and finance, plus a fighting, determined spirit which might often make a success of a business having the earmarks of a failure.



FRANCIS T. HUNTER



T. HAROLD FORBES

Hunter's connection finally brought him to West Virginia, where the coal mines were providing freight for his company's ships. He happened to stop in the town of Beckley, and there this king of the racket became interested in a country newspaper. His interest increased; he bought the paper, and operated it for a couple of years, and —what is essential—made money on the project he had undertaken.

Forbes? Well, he had achieved his aim, and now was stepping it in the warmth of the lights which had determined his ambitions. But his health could not stand the haphazard, abnormal life; he cracked under the strain. When he was able to work again the grease paint was taboo. His questing turned up a rather unimpressive country newspaper which could be bought out at a proportionately unimpressive price, and he purchased it.

The ex-actor was as surprised as anyone when his dinky sheet began to yield a sizable profit. There was cause enough for its progress. Forbes, with inherited journalistic instinct and an urgent reason for making it go, had simply supplied what the paper lacked. Encouraged by his first venture, he turned around and purchased the New Rochelle *Star* from his father.

Thus the tennis champion and the actor had run parallel courses—both taking a flyer in newspaperdom, and both, by merit and the smiles of the gods, getting away with it profitably. Each had brains and to spare; each had ideas and initiative from which the ladles of everyday experience had skimmed the inevitable dross of unsoundness. In the meeting of these men was a mutuality of interest presaging their combination of forces.

Together Hunter and Forbes evolved the big idea. Each had recognized a social and economic change in the status of the small town. But this radical change, thought the two amateur publishers, had been seen or accepted by only a few small-town publishers. Too many horse-and-carriage papers were trying to cater to communities

of radio-and-roadster characteristics. These crude journalistic misfits were being tolerated, not welcomed, with the result that some gathered a poor living and some were expiring.

What *was* the big idea? A chain of small-town newspapers, each revamped and operated to satisfy the modern needs and special interests of its particular community. Newspapers which should be a pleasure to the eye and a satisfaction to the mind. Newspapers which would be welcomed rather than just tolerated. Therefore, newspapers which would be profitable. And the scene of action was to be their home sector, Westchester County.

Hunter and Forbes had some money, but it was dwarfed by the financial demands of their titanic project. But Hunter held an uncashed dividend from his months with the steamship company: the friendship and confidence of several important bank officials. And the time had arrived when the tennis champion and his associate needed a cool million dollars. So Francis T. Hunter called upon the bankers who believed so thoroughly in him, and cashed his dividend. He brought back the necessary million dollars.

Selecting the links of the chain was the next step. The two firm advocates of modernized small-town journalism chose with discrimination and acted with speed. First they bought the Mount Vernon *Daily Argus;* then they acquired the Mamaroneck *Daily Times.* Next they took over a group of eight-page weeklies which had seen better days and seemed well headed for worse: the Larchmont *Times;* the Harrison *Citizen-Observer;* the Dobbs Ferry *Register;* the *North Westchester Times* of Mount Kisco; the Pleasantville *Journal,* and the New Castle *Tribune.* For a touch of variety they added a real-estate weekly, the White Plains *Building and Realty News.*

But soft links are soft links, and this chain possessed some of the softest. A few plants were in old, ramshackle structures which offended the public and jeopardized the employes' health and even safety. The owner was often editor and solicitor and pressman and collector, and when he wasn't dodging his own bills he was endeavoring to collect what others owed him. Usually the appearance of the newspaper itself was as run-down and dismal as its financial status.

Every link, including the soft ones, must carry its burden if this chain was to survive. Therefore a sound program of diagnosis and cure was followed with each publication, thus:

For a month after its purchase the newspaper would continue as before, while Hunter and Forbes debated its weaknesses and selected the remedies. Then without notice the crestfallen eight-page journalistic apology would blossom out as an eight-column, sixteen-page modern newspaper of standard size. At the same time work would be progressing on the construction of a dignified, impressive plant typifying the substantial and modern character of this rejuvenated newspaper, and equipped with modern machinery from office down to mailing-room.

Thus the physical aspects of the paper and the plant would be brought into line with the modern spirit of community life. But the heart of the paper—its contents—was recognized as the golden opportunity, and here the journalistic surgeons reconstructed with skill and precision.

All newspapers of this chain are located within commuting distance of New York city, and obviously have no occasion for trying to be metropolitan newspapers. Concentration upon local news appeared to be the sounder policy, and so it has proved. People have no trouble in breaking into the columns of these papers; their names are wanted whenever they break a leg, or go to Buffalo, or buy a new Ford, or build a barn, or have the mother-in-law down for a few weeks, or do any of those things that constitute news.



Dobbs Ferry Register.

MEMBER NATIONAL EDITORIAL ASSOCIATION, NEW YORK PRESS ASSOCIATION, WESTCHESTER COUNTY WEEKLIES.

Vol. XXXXIII. THE REGISTER OFFERS A BETTER POPULATION OF OVER 30,000 Dobbs Ferry, N. Y., December 30, 1927. 5 CLASS ALL-AMERICAN PAPER FOR EVERY AMERICAN No. 50.

COVERING:- North Yonkers, Hastings, Greenburgh, Mount Hope, Hudson Heights, Ryebrow Manor, Dobbs Ferry, Chauncey, Ardsley, Ardsley-on-Hudson, Woodland, Irvington, East Irvington, Abbotsford, Glenville, Elmsford, Fairview, Tarrytown, White Plains.

STOLEN CAR BREAKS DOWN; GET ANOTHER

Thief Takes Bazzini Truck When Stolen Auto Breaks As He Reaches Here

Two Fires Christmas Day

A Happy New Year to Everybody.

Dobbs Ferry Relatives of Lieut. Fitch, Make Protest to Officials

LOUISE STORMS, HAS BRILLIANT WEDDING

Must Reinstate Police Officer

At the Home of Her Parents Mr. and Mrs. Sylvester L. Storms, Thursday Evening

MAY THE NEW YEAR BRING YOU EVERY JOY.

NEW YEAR'S DAY is the time for good resolutions. We have resolved to continue to cater to the men and boys in the same conscientious manner that we have in the past.

In the meantime, our sincere wishes for a Happy and Prosperous 1928 to All.

Open Friday and Saturday Evenings

THOMPSON'S
Since 1899
Good Clothes For Men and Boys
35 No. Broadway Yonkers

Christmas Spirit Observed In Hastings By The Churches

Greenburgh Savings Bank
DOBBS FERRY, N. Y.
4%
Money deposited in the Greenburgh Savings Bank on or before January 10th, 1928 will draw interest from January 1 1928
This bank now accepts $7,500 from any depositor.

The Dobbs Ferry "Register" before its rejuvenation. Note the front-page ads.

Another profitable editorial rule has been the strict ruling against taking sides in politics. The managing editors of these papers are encouraged to go to the mat in favor of every worthwhile public improvement, every agitation for improved conditions for the local citizens. But alliance with political groups, or overmuch editorial attention to any one faction, is distinctly contrary to the operating policy of this chain of papers. The subscribers' interests come first. The friend of Al Smith and the president of the local W. C. T. U. pay the same price for

their subscription, and stories of their candidates, and of every other candidate or issue, are used or rejected solely on their merits as news.

The third dominant editorial policy will be appreciated by every successful editor of a newspaper. It is, briefly: Cater to the women. The editors of Hunter-Forbes papers know that the women provide about 85 per cent of the department-store income and 70 per cent of movie-house business. To know this is enough; they administer their publications with an ear attuned to the interests and desires of women.

Circulation ideas have been entirely reversed by Hunter and Forbes, and their policy is of significance to every publisher of a small-community newspaper. Every paper in the chain is on an absolutely net paid basis, and there are no exceptions to this ruling. A paper must have been paid for in cash before it is sent to the subscriber.

A disastrous policy? It hasn't worked that way. At first the circulations of the various papers slumped definitely. Then the tide turned, swept back to the starting point, and carried these papers beyond to a leading position with what are literally gilt-edge circulations. These papers, says Forbes, are practically at saturation point as to coverage of their communities.

The bookkeeping and the accounting systems in use by the several papers when purchased were, speaking exactly, lack-of-systems. The proprietors rarely knew beyond doubt whether they were making money or losing it. But the new owners know. Bookkeeping and cost-accounting on the newspapers bought by Hunter and Forbes are as modern as the structures housing them. A million-dollar project cannot be run otherwise. Neither can a ten-thousand-dollar plant, if its owner is interested in economical operation.

Speaking of economy, many economies of operation have been effected through the Hunter-Forbes ownership of about a dozen papers all situated within a very limited radius. The most obvious saving is in the purchase of general supplies, which can be ordered on actually a wholesale basis. An unusual source of economy consists of the setting of all the advertisements in one plant; the savings made possible by avoiding the purchase of duplicate ad.-setting equipment are almost incredible. The buying of editorial features and news for a chain of newspapers of course involves a decided reduction in cost for each unit.

Few of you readers happen to own chains of newspapers. What matters it? This achievement of the tennis champion and the actor is replete with ideas which apply as readily to your one newspaper as to a chain of papers. These amateurs in journalism had enough native sense and ability to recognize the weaknesses of the ordinary country newspaper. Their application of the remedies proved that the remedies were well selected. Just think again of these salient points:

Build or rent a modern plant. A newspaper is judged by its home as well as its looks. Subscribers and advertisers respect a newspaper that is housed in a clean, up-to-date, attractive building. Employes are more contented. Records are kept more safely and systematically. Production is handled more competently.

Instal modern bookkeeping and cost-accounting methods. Are you down in the red ink, or away out of it? Are you making money now, or losing it? What is your total paid circulation? Such questions are vital to progress.

Revise your editorial policies. Is the paper keeping pace with the interests of its readers? It should be one step ahead, or at least parallel—but never trailing along behind. Are you playing up the personal element, getting the subscribers to watch for their own names and those of their acquaintances? Do you offer equal attention to all political factions, or take sides in the political discussions—which never did help build up a sound business? Is your editorial material well written, bright, friendly, or is it dull, boresome, without personality? Do you heed the interests of the women?

Rejuvenate the physical weaknesses of your paper. A newspaper is largely appraised by its clothes. The seedy-looking publication containing brilliant editorials will rarely go far—its appearance keeps readers from reading as far as the editorial page.

Put your circulation on a paid basis. Don't be radical with unpaid accounts, but be sensible. If they will not pay after reasonable notice, cut them off. And be prepared for the impending day of guaranteed circulations; know your circulation facts.


Dobbs Ferry Register

The Most Important Feature of the Modern Newspaper Is SERVICE TO ITS READERS

ANNUAL PRIMARIES FAIL TO BRING OUT DOBBS FERRY VOTERS

JUDGE APPELL GIVES HISTORY OF HIS COURT

The Greenburgh Savings Bank

TO SPEND $600,000 ON NEW APARTMENT FOR THIS VILLAGE

A. F. MURPHY ADDRESSES DEMOCRATS

HOOVER BANNER WILL WAVE ON MAIN STREET

MISS HALLAHAN IS MARRIED TO EDWIN A. STONE

Rotarians Choose Leaders

Resources Have Grown From $100,000 in 1869 To Over Two Million

OUTING GIVEN FOR CHILDREN BY THE MASONS

Plain Scout Rally

EASTERN STAR WILL PRESENT COMEDY OCT. 6

The rejuvenated "Register." This page has snap, interest, aggressiveness

THE PRESSROOM

By EUGENE ST. JOHN

The assistance of pressmen is desired in the solution of pressroom problems, in an endeavor to reduce the various processes to an exact science. For replies by mail enclose self-addressed stamped envelope.

Process Printing With Job Inks

Enclosed you will please find a blotter done with a three-color process halftone plate. Will you please let me know what you think of the presswork? This job was printed on a C. & P. Craftsman. As we do very little presswork of this grade I had no process inks, and the delivery date did not allow enough time to order, so the job was worked with job inks of good quality.

To relieve the edges I used a two-ply tagboard overlay, beveling the edges with sandpaper. I am sure process inks would have improved the whole, but under the conditions their use was impossible. What do you think of the job?

Taking into consideration the fact that job inks are not a satisfactory substitute for process inks, the job is an entirely creditable specimen.

Slur on Rule Form on Platen Press

How can we eliminate slurring rules? As shown in the enclosed sample, you will note that rules on outside margins, though under the same impression as the center rules, have a tendency to slur. We used both grippers and elastics to strap this down.

Slur on the platen press may be caused by uneven impression, the slur showing worse where the impression is weaker; or by the impression not being firm and rigid, something moving or quivering at the instant the impression is made, perhaps the form, packing, platen, or sheet to be printed. Sample submitted shows uneven impression on the reverse of the sheet, and when this is corrected the slur should cease if the paper is not curly or wavy. Curly sheets may be held down on drawsheet by using auxiliary grippers, which may be set to extend into the open spaces on all four sides of form or wherever needed, or strips of cardboard tipped with cork may be used instead of auxiliary grippers.

Rule (as well as the type) forms are best locked up with all metal furniture. If wood furniture is used, metal slugs should flank all rules, as this helps to keep the rules from springing. The quoin squeeze should be so applied as not to bow or bend any rules, and the lockup should not be too tight, else the spring form will not be firmly seated on the bed of the press. Forms for the Gordon should be a little below center. When forms are to be used with the Colt, they should be placed exactly in the center of chase.

Impression screws of the Gordon should be used to make platen parallel to heavy forms before patching with underlay or overlay. The bales should be tight, so that the drawsheet and the packing cannot slip. The screws which hold the bales to platen sometimes work loose, and at other times the bales are sprung. Until these are corrected all the sheets should be pasted under the bales. The drawsheet and the packing should be hard, smooth, and taut, with all the four corners clipped off to make them lay smooth. Carefully marked-out underlays for rule forms are very effective on the platen press, helping to keep the packing smooth. French folio and onion-skin tissue may be used for the underlay and thin tissue, .001 inch, for overlays. The stiffer the ink, the sharper your rules will print. This is governed to some extent by the paper used and other material in the form.

Type Wash

The pressmen in this office are cleaning type with a mixture of denatured alcohol and benzol before putting forms on the press. It does a very good cleaning job, but the type sticks together badly, making distribution difficult. Can you suggest a remedy?

You may prefer a mixture of kerosene and gasoline, but the best way is to wash the forms after printing first with a brass brush and gasoline. Then remove all wood from the forms and place the type and rules on galleys and wash in the sink with lye water, rinsing thoroughly afterward under faucet or with spray or hose with clean water. After all water has evaporated the type may be distributed in a condition closely approaching cleanliness.

Yellow and Red Inks on Two-Color Press

I am a practical pressman, and would appreciate some information regarding the running of process color-printing on our Miehle two-color presses. Recently I had a form running yellow and red, yellow first down. I did not get very good results, as the red did not take well with the yellow, although when ordering these inks I mentioned that these colors should be made up for a two-color press. The red had a faded appearance, and looked to me as though it had merged into the yellow, giving a faded orange instead of red. Is it correct, when red acts this way, to build up the body of yellow with heavy varnish and reduce the red? Any information you give me about the running of these inks will be greatly appreciated.

Whether you can get satisfactory results by stiffening the yellow and softening the red depends to a great extent on the inks in question. Would advise you to send a sample of the paper to a successful maker of inks for two-color presses who can supply inks which may be run straight from the can. You probably can find plenty to do without doctoring inks. Send proofs with sample of paper and state that you want the inks for the two-color press.

Making of Dies

One of our customers has asked us to find out whether there is any trade magazine or house-organ in which new developments concerning die-making are discussed. This customer makes steel dies fitted in laminated wood for cutting out gaskets made of either Victorite or cork. We have asked the die cutter who does our work for this information, but he does not know of any such trade paper or house-organ. Can you give us any information on this?

We have not seen nor heard of a magazine devoted to die-making, but the subject falls within the scope of the *American Machinist*. Hoffmann Type and Engraving Company, New York city, and J. A. Richards Company, Kalamazoo, Michigan, sell dies for printers and may be able to help.

Warped Mortised-Wood Bases

My troubles this time are on lockup. My question is: What is the best method of wedging in a form of type in a halftone plate (mortised) where there is no room for quoins? The way I have been doing it is as follows: I set my form in position and then fill in with monotype leads that are to be scrapped (they being practically new). Next, after making all corrections, I take a screwdriver and mallet and tap the leads until they are firm and tight.

It seems to work except when I get a warped cut (which is pretty frequent) and then I find that the type, spaces, and leads all work up. Very often, when a job is not over eight or ten thousand in quantity, we run the plate separate from the type, doubling the run, and at that the time isn't wasted, what with trying to get your form to hold and pushing down spaces afterward during the run.

Don't use warped bases. Plane them level, face and reverse. Sometimes it is necessary to saw partly through to make them lay flat. Your method of plugging the type in the mortised base answers as well as any. The easiest

way, when practicable, is to cut the stock double size, lock up the mortised border at one end or side and the inset at the other, foot to foot (as when printing the horizontal and vertical sections of a rule form), print once, and then turn the sheet endwise, print again, and bisect the sheet. You cut just half as many double-size sheets as you will require single sheets. This saves the bother of plugging and possible workup and pullouts.

Accurate Feeding by Hand

I have a 10 by 15 platen press. When hand-feeding a sheet of paper into the guides the suction and wind move the sheet away from the guides. Is there anything I can do to correct this? It is not an automatic feeder.

The sheet fed to the guides with the right hand must be up to the guides and at rest before the platen starts to advance to the impression. Practice getting your printed sheet off of the platen more quickly with the left hand, and get the sheet being fed down to the guides the instant that the platen is back to the farthest point.

Imitating Photographs

I have been called upon to print some fine-screen halftone pictures and make them look like photographs by printing an oversize on them. The overprint of course will cover the entire sheet. We have not begun the job yet, but it seems to me that something besides an overprint size will be required. I have my misgivings about the size regularly furnished by ink houses being the thing. Can you help me?

You can depend on the inkmaker furnishing the proper overprint varnish, or varnish paste of the consistency of ink, which is easier to work on the press, but send a sample to him so that he can match. If you mean that the overprint is to cover the entire sheet, you will need to cut the stock double, else you will not be able to strip the sheet from the form. If you mean that the overprint is to cover the entire picture, you may cut the stock large enough to make stripping possible and bleed the edges on the paper-cutting machine after the ink and the varnish have dried. You will find an easier way than overprinting with varnish or varnish paste by running a tint of the photo first (say, a tint of sepia), and then overprinting with gloss sepia ink.

Roller Marks on Halftones

We are enclosing a copy of a poster which we are printing on a 15 by 21 four-roller Golding jobber. It was necessary to double-roll this form in order to prevent the rollers marking up the large halftone from the type matter to the right of it. We do not think that this should be necessary on a press of this size, and would like to have your opinion on the subject. The rollers were in good condition.

If the plate below the bed of this press is used, double-rolling is not necessary on this form. Without this plate in use or else a tripping truck on lower rollers, it would require a very good makeready and other favorable conditions to avoid it. Thus you would need rollers of different circumferences and the best toned halftone ink, and the halftone should be barely type high.

Rollers Do Not Stand Up

We have been having trouble with rollers standing up only a short time before cutting, shrinking, etc. Have had a couple of sets that were more of a green color, and they seemed to last longer than the brown ones. Have been told that the green ones were made from new composition, and that the brown had some old rollers melted in with it. Would like to know whether there is anything to this or not. If so, how can we get a roller manufacturer to give us new composition? We have requested green rollers from several different manufacturers, but have only got them twice.

The color is no indication of the age of the roller composition, for it may be colored at will. Nor is a roller made from new composition more likely to stand up than another. The main requirement is to get rollers properly made from the right composition for your pressroom's average temperature and humidity, and these should be made from properly seasoned composition. Before you use the rollers they should be seasoned until no longer tender. If pieces may be very easily torn from the ends of the roller with the fingers it is tender. In order to avoid cutting of the rollers they must be adjusted to leave a streak on the ink table from a pica to a quarter of an inch wide, and a readjustment is necessary with every considerable change in humidity that occurs.

Water Colors Over Printing Ink

We are doing some work for a tile company and this concern wants some work done such as the sample enclosed. The lines on this paper are to be printed so they can use water colors over it and still have the lines show as on the sample.

Use bond or cover ink; do not add anything to the ink. Carry full color.

Varnishing Labels on Backs of Books

In publishing our books one of the processes is to place colored labels on the backs of the books. This is done in two different ways, for on some of our publications the label is an ink label printed over the gold stamping of the type matter, whereas in certain other books the labels are stamped on colored title leather and then pasted in their respective positions on the back of the book. In either case we have always given the labels a coat of protecting varnish, and up to this time this has been put on by girls equipped with a small sponge and a container of varnish. What we now desire is to find out whether or not this same coat of varnish can be applied as a press operation with a view to getting more uniform coating, and for that purpose we wish to learn if possible of anyone who is doing the work in this way, to discover, as already stated, both a satisfactory varnish for this purpose as well as the best method for doing the work on platen presses.

You may varnish on the platen press, preferably with a solid zinc plate on metal base. Each label after varnishing should be laid out, uncovered, to dry. Copal varnish is the best protector, but gloss paste, a varnish combined with pigment to form a paste of the same consistency and working quality as printing ink, is less troublesome than varnish on the press. Instead of using the stock gloss paste, you may, if necessary, have a special copal paste made for work of such a nature.

Register Trouble

I wish to outline a peculiar press difficulty I ran up against yesterday. I was making the second run (in orange) of a two-color blotter, run one-up, sample of which I enclose. The gage pins were set firmly and sealed with sealing wax. When I started to run the orange form the two initial letters in the head, *S* and *L*, did not register exactly in line with the blue letters; then on the next blotter they might be just right; then the next one would be farther off register than the first one. After experimenting by moving the gages slightly and seeing that the gripper held the margin of blotter firmly, I noticed, after much trouble, that the blotter had jumped away from the lower right-hand pin almost a sixteenth of an inch. When this happened before the impression, of course that blotter would be out of register. I was some time in noticing this, because I had never had this trouble before. I have printed many blotters before, but never noticed any failure to register such as I had yesterday. I fed paper on the gages, but the paper remained in register every time.

When feeding a platen press running close to its speed limit, the sheet fed must be up to the gages and at rest before the platen starts to advance, to make sure the sheet will not be thrown out of register. If the blotters are not flat, but curled or wavy, a gripper should hold down each end. A cardboard gage may be used under the left gripper, and rubber bands should be stretched from one gripper to the other. The fenders should be set to hold the blotter close to the drawsheet, one fender on each side of the two lower gages. On a two-color job the gages, grippers, and rubber bands should be in the same position during both runs, and both runs should be made at the same speed.

Celluloid Novelties

I need to know how to produce printed sheets with an ink formula that will permit my applying pure celluloid in liquid form (I believe it is generally known as pyroxylin). My idea is to take regular halftone cuts or other forms of printing cuts and print them on some good paper in an ink that will not run when the celluloid is sprayed on, dipped, or applied in some other way. Anything you send me in the way of information I will appreciate. I am also anxious to know how celluloid advertising matter is made. You see the many celluloid advertising pieces every day, and if you can secure for me this information I will very much appreciate hearing from you at your earliest convenience.

Your inkmaker can supply the ink if you will furnish specifications. Printing may be done on dull or mat celluloid and lacquered after the ink has dried. This is the better way. Or you may print on lacquered celluloid. E. I. du Pont de Nemours Company, Wilmington, Delaware, is headquarters for celluloid and all kinds of products prepared in the celluloid field.

Printing Solids on Antique-Finish Paper

Can you advise us where we can buy a rubber blanket to be used on our cylinder presses when printing solids on antique- or eggshell-finish paper? In printing a job recently with a 2 by 9 inch solid we had to flood it with ink to cover. Someone suggested that better results are obtained with less ink and makeready by using a rubber blanket. What has been the experience of other printers in printing solids by means of a rubber blanket?

The use of a rubber blanket or other soft packing when printing solids on letterpress machines is not helpful but quite the contrary. The idea was suggested by the successful use of the rubber blanket when printing from plane surfaces on the offset press. The hardest packing is used on letterpress machines to print plates on antique-finish paper. Preferably the plates should be mounted on hard metal blocks, and the overlays and interlays ought to be stronger than when printing on coated book. The packing and the makeready sheets should consist of oiled-manila tympan paper and S. and S. C. book. The proper ink is a fifty-fifty mixture of job ink and halftone ink.

White Ink on Dark Paper

Can you inform me of the best methods of using white ink on dark paper? Our efforts, I must confess, have not been very satisfactory. We get as good a grade of white ink as we can, but it always looks a sort of muddy gray and not a brilliant, outstanding white. There is a way of correcting this, I am sure, but I confess my ignorance of that way.

Wash form and press carefully after makeready in black. Ink up with best cover white ink. Wash up again for thorough cleaning. As cover white is stiff, it works best at approximately twelve hundred impressions an hour. Sometimes the pigment separates from the varnish so that too much varnish leaves the fountain, in which case the ink should be thoroughly stirred in the fountain. With all care in makeready, running, and the selection of ink, it is sometimes necessary to put the sheets through a second time after the first impression is well set but not bone dry. Rollers in good condition are necessary when printing cover white.

Halftone Plates Fill Up and Show Specks

Sample No. 1, of the specimens submitted herewith, printed sharp and clean at the start, but after having run four hundred the impression is dull and shows specks. I had good rollers and a clean brush on the press. Sample No. 1 seems to be mottled and shows specks, although new rollers were used.

The printing of halftones on coated paper without the trouble of stopping frequently to wash the form requires a temperature of about 75 degrees F. Of next importance is a thorough makeready. You need more impression on the solids. A better grade of halftone ink would work and look better. If you cannot have ample heat in the pressroom, add soft reducing halftone ink to your regular halftone ink.

Streaks on Plates

I am sending sample of a job showing streaks on some of the plates. New rollers were used. The cylinder was overpacked on heavy manila. I tore this off and placed it under the form, and workups occurred. The press is seventeen years old. I had the cylinder lowered a year ago. I have to overpack the cylinder at all times. A machinist told me that the trouble is in the cylinder boxes and that the press should be sent to the shop. What is the best paper for packing? What are auxiliary grippers?

Also am inclosing print of a plate run on a cylinder job press. Notice a streak or mottle at the back edge. I'd like to know the cause. I tore out four heavy manilas and placed them under the plate and this made a great improvement, but the streak did not entirely disappear.

The best paper for the permanent packing is oiled-manila tympan paper. For makeready sheets above the permanent packing the best papers are the oiled manila and S. and S. C. The auxiliary grippers are for the platen presses. They are fastened on platen-press grippers at a right angle, and still other auxiliary grippers may be fastened onto these at a right angle. These two sets of auxiliary grippers are more convenient than strings, rubber bands, and corks in overcoming slur and stripping trouble.

The streak on the plate printed on the cylinder job press was caused by the overpacked cylinder. The cylinder should be down to .007 on this press. Have an erector set the cylinder. The cause of the streaks on the plates printed on the seventeen-year-old large cylinder is the same. The cylinder is overpacked and the plates are too low. The linotype slugs and some of the plates are printing nicely, so the press is not the cause of the trouble.

These plates mounted on wood must be a little more than type high, because the wood gives more under impression than the linotype slugs. If you will make the plates, showing the streaks, level and a trifle more than type high, the trouble will disappear. This applies to the plate printed on the cylinder job press also. The plate on wood should be a little over type high so that it will be type high under impression.

The cylinder bearers on both presses should firmly ride the bed bearers upon the impression with a full form on the press, so firmly that light may not be seen between the bearers. The bed bearers should be clean, free from oil, rosin, etc. The fact that workups started when you took the superfluous packing from the cylinder and placed it beneath the form is accounted for by the unequal heights of the various units of the form under impression. This occasioned pumping or rocking bound to result in workups.

Wear at Back Edge of Form

Our thirty-year-old pony press when operated at top speed on a full-size form wears the back edge of the form after a few thousand impressions, but registers. Is there any way to prevent the occurrence of this wear?

Examine the bed bearers on this old press. The bearers should be .918 inch high throughout the full length. After the makeready the sheet being printed should not be more than .003 above the cylinder bearers. With full-size form on the press and with the foregoing conditions, sight between the bearers as the cylinder goes down on impression. Do this while several sheets are being printed. If light is seen between bearers the cylinder should be brought down. This is especially necessary on a very old press, as the cylinder journals are likely to be worn in spite of all the care that may be exercised.

Make sure the bearers are clean, free from oil, rosin, etc., as foreign matter on the bearers may cause this sort of wear. Check up on the air. Too much air cushion will cause the bed to slow down while the cylinder does not and this lack of unison causes wear. It may be that the form is a trifle too long for this press. This may be ascertained by writing to the makers, giving the shop number of the old press. It is still possible that you may be able to move the cylinder ahead and print the form cleanly and satisfactorily.

Heavy Edges and Gray Solids

Our customer complains of heavy or black edges of highlights of halftones in magazine we print for him, and also complains about the grayness of most of the illustrations. Is it possible to get better results on this paper? We use chalk overlays in our work.

The edges of the highlight plates should receive the same treatment that is given a vignette. Start a bevel six points inside the edge and ending in the edge. Cut the edge to the depth of two points (no more) from the overlay base sheet, preferably of oiled-manila tympan. If you cut off more than two points of the edge you remove impression inside of the edge and throw it back onto the edge, which is what you want to avoid. Grayness in some of the plates cannot be overcome, due to lack of contrast in the photographic originals. You can print only what is there, regardless of what you try to do.

A better grade of ink, toned with more blue, will help considerably but will cost you somewhat more. A better grade of paper, not so gray, would yield better results at a higher cost. Suggest you print one copy of the next issue on English-finish magazine book and use a better ink, and show this to the customer. The magazine is up to standard in presswork on this paper and with the ink that is used.

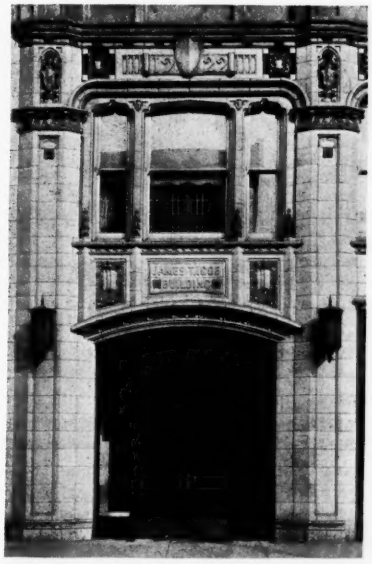
Are You Proud of Your Front Office?

By J. HORACE McFARLAND

ALL of us poke fun at the plumber when we are not cussing him out for charging us enough to make a profit. The other day I actually visited a plumber who is successful and dependable, because I wanted to see something he had. His office was pleasant to enter, and a very agreeable young woman greeted me. The proprietor was on the job, promptly showing me what I wanted to see. I bought.

Then my mind switched to my recent visit to all the printshops in a city of more than a hundred thousand inhabitants, my errand being to interest the local printers in the United Typothetae of America. Not one of them had a front office which was a respectable salesroom. All but one office was in the shirt-sleeve, dirty-apron stage. In one there was barely room for the chair from which the proprietor had to take some odds and ends before I could sit down, and his desk was more than a foot deep in unhandled material. Yet he was the best printer in the town, and did some rather creditable work. The smell of the presses and the ink, while familiar to my nostrils, added to the general lack of any invitational quality about this front office.

It may be fair to ask every master printer who reads this to consider how many printshops he has ever visited in which the front office was arranged to give the customer who came in any idea of the printer's dignity or ability or importance, either as a printer or as a citizen. He might even ask himself what he would think of a department store in his own town, or a haberdasher, or a grocer, or any other live business man whose office was as unattractive as that of the average printshop.



Imposing entrance to large building owned by James T. Igoe, Illinois congressman, a portion of which is occupied by his progressive and profitable printing plant

Most of us do use our eyes to buy with. I suspect that a good bit more than 70 per cent of the buying done is with the eyes rather than with the brain. To be sure, most master printers have salesmen who call upon prospects, and the quality of that calling and of the consequent salesmanship was painfully if humorously illustrated at the Quebec convention of the U. T. A. It wasn't any wonder that one buyer in that allegorical presentation brought the showing to a finish by shooting the salesman, who was somewhat more of a parrot than a printer. The point he made was certainly a sound one.

All too many times a printing buyer must *buy* rather than have the printing salesman *sell*—the difference between the two often meaning profit or its lack. If the printer knows his stuff, and, what is more than that, knows the business of his prospect as he ought to, if he is specializing as the thoughtful printers are rapidly coming to do, he sells printing not as a thing to be desired of itself but because of what it will do for the man who buys it.

On the other hand, the poor dub who goes around inviting kicks and scorn by having no talking point except the price appeal, no knowledge of what the prospect he is visiting ought to have, is on the other side of the fence, and usually on the other side of the profit game. The man he visits buys or does not buy, but the printer never sells.

But this is not a sales argument, save as it relates to the effect pleasant conditions undoubtedly exert on those who call on the printer. The right sort of sales effort brings prospects to the printer's establishment, and I can whisper in the ear of any master printer that once in your shop, if the conditions are right, the price argument does not sound nearly so emphatic.

What should the front office of the printshop be like? Let us examine conditions and possibilities.

The front office ought at least to be entirely separate from the mechanical departments of the plant. It may be a very small shop, with less than a half dozen men, and with the proprietor depending on his own mechanical efforts. Even then it is possible to provide an agreeable although a small front office where the caller may sit down at a table on which possibly there is some



Hallway of James T. Igoe Building, and the private office of Mr. Igoe at his printing plant



Two views of offices of J. Horace McFarland, Harrisburg, Pennsylvania

item worth looking at, and to which the printer may bring the details of any transaction between them. This little front office can be a success. It must be clean and sightly and orderly, and have a business appearance.

The larger shops can do better, of course—but do they? Not often. I think of one employing probably sixty-five men, which recently moved into a new building, presumably ideally fitted for the business. The visitor enters a hallway without cheer or charm, and he turns to the right or the left if he happens to know which man he wants to see. Otherwise he will pause before a rather pert girl, who swings the gum to the other cheek while she calls up the man she thinks he ought to see. He stands meanwhile, with nothing attractive to please the eyes. The shop in itself sells him nothing of dignity, good standing, competence, or desirability. In other words, it is passing up a fine opportunity to convince this visitor that he should place his business here.

Contrast with this another shop in which the effort has been made to assure even the sometimes despised salesman at least courtesy and attention without permitting him to ride into the time of those who may be otherwise occupied. There is a pleasing courtesy inside the door, and a comfortable place to sit while an inquiry is made as to whether the right man can be seen. If the visitor is a customer he is very promptly sent either to the reception room or to a salesroom, and equally as promptly somebody is there to look after him. If he waits a few moments he has pleasant things to look at on the table and about the walls, with no smell of ink and no bother of noise in the meantime. In this plant, which charges good prices, an effort has been made not only to make the surroundings attractive and dignified, but to have them relate to printing, and there is printing education in the fine specimens of craftsmanship displayed at frequent intervals on the walls.

But why should I sing this song over and over again? The main and deciding motif ought to be that if the printer has something to sell he puts his surroundings into condition to promote that sale. He certainly ought to realize that what is seen by the eye helps, that appearances do count, and shirt-sleeve salesmanship is seldom effective, and that courtesy and competence usually run hand in hand in dealing with men who can be impressed one way or the other within the first five minutes after arriving on the premises.

I advocate that the master printer who reads this article "think" himself into a dozen front offices of other printers, considering not only the invitational quality of these front offices but the relations of courtesy which may or may not have been established. Some who sell to printers can tell sorrowful tales of the lack of this very desirable lubrication in business intercourse if they will—but they won't! The properly equipped and properly managed front office will even send away the salesman of whom the printer did not buy with the feeling that he has been courteously treated, and that the man to whom he did not sell is worthwhile as a man and a printer.



A refined atmosphere in keeping with the quality of his work characterizes the front office of Norman T. A. Munder, Baltimore (left). The Naylor Printing Company (right), San Antonio, Texas, also believes in making a good impression

PHOTOMECHANICAL METHODS

By S. H. HORGAN

Queries regarding process engraving, also suggestions and experiences of engravers and printers, are solicited for this department. Replies can not be made by mail.

The Largest Camera in the World

A European visitor passing through our plant happened to mention that the largest photomechanical camera in the world was in Vienna. I have a faint recollection that you stated that the largest camera was in Chicago or New York. Can you help me out with the facts upon this matter?—"*S. E. J.*," San Francisco.

This would be difficult to answer: That mammoth camera in Chicago is not a photomechanical camera. An offset printer in New York has one that makes a negative on bromid paper five feet square. Visitors to the Department of the Interior, in Washington, D. C., are shown a camera which makes a negative three feet square, but it weighs seven thousand pounds. The immense lens is fixed in a wall partition with the copyholder in one room and the plateholder in another. Both the copyholder and plateholder are operated by motors, or they can be moved by hand. This camera is used for the reproduction of maps and charts, and was designed by the photographer connected with the Geological Survey.

Brass as a Photoengravers' Metal

An inquiry as to the value of "Gem" metal, shown at the photoengravers' convention, has arrived. It comes from the superintendent of a newspaper engraving plant who says this metal has been recommended as standing up better under the pressure required when taking a matrix in the machine.

From the writer's examination of the metal mentioned it appears much like brass. If the hard zinc used at present does not resist the pressure of the matrix-molding machine then too much pressure is being used by the stereotyper working the machine. Overmuch pressure will injure type before it will the zinc plate, providing the zinc is properly etched, without undercut. Zinc answers all the engraving purposes of a newspaper admirably. It etches very quickly in nitric acid and stands molding when the latter is properly done. In the beginning we used New Jersey zinc, which was softer than the western zinc now in use. Brass was tried before copper came into use, but it failed on account of its unreliability. Being an alloy of zinc and copper it was found to have spots, at times, that would etch quicker than other areas; consequently brass was rejected for the more reliable zinc and copper. Brass is still retained for the making of stamps for book covers and for various other embossing purposes.

England's New Currency

Before the World War the Chilian government sent a representative to this country to learn the most practical method that government might use for printing its own bank notes, instead of having them printed by a foreign country, as it was then doing. The editor of this department was sought out for an opinion, and he suggested that rotagravure printing be adopted, as used by the Bavarian government for its beautiful postage stamps. Then the war came on, and the British government utilized rotagravure printing for its treasury certificates with the addition of offset and relief printing, thus using three different kinds of printing on each note. England is now about to print from duplicates of original steel plates, which will increase the cost of printing their notes about four dollars a thousand, which means an addition to their currency-note printing bill of $1,250,000 a year. London has many bank-note printers, who supply most of the governments of the world with their paper money and postage stamps.

Death of Color-Photography Authority

E. J. Wall has passed on, but fortunately he has left as his monument "The History of Three-Color Photography," which will remain the authoritative work on what is just now a most important subject. This book contains 757 pages, with some nine thousand original references and a record of 3,400 patents relating to color photography. The edition was limited to 1,000 copies, so that one is fortunate to possess a copy of this fine book.

His other books are: "Practical Color Photography," "Dictionary of Color Photography," "Photographic Facts and Formulae." He had translated into English Dr. Eder's "Handbuch" on gelatin emulsion, Fritz' "Photolithography," and Koenig's "Natural Color Photography." He wrote for "Cassell's Cyclopedia of Photography," *The British Journal of Photography*, and *Wilsons Photographic Magazine*, and he edited *Photo. Answers*, *The Amateur Photographic*, *The Photo News*, *The American Photographer*, being affiliated with the latter at his demise.

In 1900 Mr. Wall met with an accident that left him crippled, but, as he said, his brains were not in his legs, so he went bravely on doing his best work after this accident, writing and lecturing. In 1910 he came to this country to make a noninflammable motion-picture film. In 1912 he held the chair of professor of photography at Syracuse University. Later he joined the Technicolor Moving Picture Company as consultant. Since then he has been a consultant on photographic patents and technical problems.

Young Wall began in 1878 in England as a wet-plate photographer, but took up emulsion-making for dry plates and introduced orthochromatic dry plates into England. Mr. Wall was much interested in the timely history of "Where Halftones Began," in THE INLAND PRINTER. He said he had meant to write that neglected bit of history himself, and he had gathered much data for this purpose. Mr. Wall's death leaves a void that cannot be filled.

Photoengraving Has Improved Personnel

A visitor to the night school for photoengraving apprentices, in New York city—who sought work in 1874 at the first photoengraver's shop, that of John C. Moss, in that city—cannot prevent memory from recalling what big "roughnecks" we were in those days, fifty-four years ago. The photomechanical method of that day was dirty work. Hands and clothes became stained with the silver nitrate and potassium bichromate. (We were not acquainted with ammonium bichromate at that time.) Then the shop was located in most insanitary quarters in the top loft of a

building on a back street where the fumes from the chemicals would not annoy other tenants at least. Today the apprentices at night school dress and carry themselves like the sons of millionaires. They are studying drawing, chemistry, and the operation of the camera during the evening, while they see in the shop during the day the application of all that they have been studying in the other hours.

This same observer has been reporting and speaking at photoengraving conventions for years. He could not but remark how businesslike has become the appearance of the employers within a generation. If the apprentices appear as the sons of millionaires, here are their fathers, at least in dress, dignity, and deportment. It is edifying to hear the topics discussed in conventions today: business ethics, how to meet the increasingly exacting demands of advertising agencies and illustrated magazines; how to improve the quality of their work and increase their facilities, etc. All of which augurs well for the better and bigger business that photoengraving now promises to become for the years which are ahead.

Pantone for Planographic Printing

To the many readers inquiring about pantone there is little to report that is new until A. Ronald Trist, the inventor, arrives in this country and the American company is organized to handle pantone. Notwithstanding all that has been printed in these pages during the past couple of years, readers continue to ask what pantone is, saying they have only just heard about it. To these it might be said that pantone is a planographic method of printing from chromium-surfaced sheets of copper or steel, with mercury as the ink repellent. Although this new printing surface appears like a polished mirror surface, it is printed on either a typographic or planographic press. The only change is that the ink used contains a trace of mercury, this mercury being absorbed by the polished printing plate and then repelling the ink except where the type or halftone is on the chromium surface.

That the method is practical is evidenced by the results achieved by readers of this department who have picked up sufficient information here to enable them to experiment a bit with it. Respess & Johnson, photoengravers of Jacksonville, Florida, have been quite successful, and some of their pantone printing submitted to this department has not been excelled by any work done in England. This has happened frequently with foreign inventions, one of these being the Axel Holmstrom etching machine, for example. When these machines reach this country our workers soon improve them and make them more practical. It will be interesting to note the new applications of and the improvements on pantone here.

Reproducing Wood Engravings

While visiting the studio of an old artist-friend, now the art director of a great book-publishing house, the writer's opinion was asked on the reproductions of some wood engravings, proofs of the original prints and their reproductions being shown. The photoengraving was done by one of the first-class houses. I was compelled to say that the wood-engraving quality was lost through the reproductions being etched too gray. The work was returned to the engraver for "make-overs" before the job was run.

The reason that these photoengraved prints did not reproduce faithfully the wood cuts was the use of a "cutting solution" after the intensification with copper and silver. It has become such a habit among photographers making halftone negatives to use this cutting solution that they will use it on line negatives, but this should not be done. It is a good thing for photoengraving superintendents to specify that a cutting solution should never be employed with a line negative. Better reproductions of wood cuts were made during the days that wood-cutters were still "wood-pecking" than at present, when we rarely see a good print.

Story of Bradshaw's Death "Exaggerated"

The man to be credited with bringing rotagravure to the United States is E. Champion Bradshaw. This was told in these pages a few years ago, and to which was later added private news from England that Mr. Bradshaw, returned to England, had enlisted for service in the great war and was killed. But E. Champion Bradshaw has apparently returned to life, by way of India, for he talked on rotagravure at the photoengravers' convention, Cleveland. This was somewhat embarrassing for the representative of THE INLAND PRINTER at the convention, who was permitted publicly to congratulate Mr. Bradshaw on being alive and apologize for having killed him with type in these pages. Mr. Bradshaw is now in Chicago, and will be a most important witness in the suit for patent infringement brought by an American inventor who holds patents on rotagravure and expects to obtain damages, possibly running into millions of dollars, from all the newspapers now using rotagravure supplements.

Notes on Offset

Open- and Enclosed-Arc Lamps

A. E. Bawtree gives some worthwhile advice in *Process Work* regarding the merits of the open and enclosed arcs for photoplanographic printing. The points he makes are:

There are reasons why the open arc should give better results in printing down for photoplanographic work, but there is the disadvantage that the current consumption will be larger and the time of exposure will be longer with equal current. One reason is that the opaque parts of the negative may not be so opaque to the ultra-violet rays, which predominate with the enclosed arc, as they are to the visible rays, which predominate in the open arc. The color of the negative image plays a larger part than is commonly supposed in its printing quality. A pure black image, which is usually preferred because it makes a nice-looking negative, will pass much more ultra-violet light than a brownish one. With a brown image, though it be very pale indeed and is perfectly transparent where it should be black, the writer finds no difficulty whatever in printing from an enclosed arc, while a pure gray-black and a blue-black negative, though apparently much denser, prove difficult to print from with the enclosed arc. Another help afforded by the open arc lies in the fact that the source of light is much smaller. This gives a sharper image on metal in places where there might not be perfect contact.

Offset Printing for Newspapers

The German *Deutscher Illustrated*, a weekly tabloid newspaper, is well worthy of examination by those who have inquired as to the practicability of using offset printing for newspapers. This publication is now in its fifth year and already has a circulation of over five hundred thousand. It is printed on the thinnest news print, and the typography and halftones compare well with relief-plate printing on heavier paper, though the *Illustrated* appears to be flooded with too much ink usually. It is a sixteen-page paper, and costs but ten pfennig. One advantage an offset web perfecting newspaper press has over a stereotyping press is that it has no impression cylinders. The grained-zinc press plates, with their photoprinted type and illustrations, print in the planographic manner on rubber blankets. The paper passes between each pair of these blankets, receiving an offset impression on both sides of the sheet, so that two pages are printed at the same time. The *Illustrated* is printed, cut, and folded at 6,000 an hour.

NEWSPAPER WORK

By G. L. CASWELL

Publishers desiring criticism of their papers or mention of rate cards, carrier systems, subscription plans, etc., are urged to write Mr. Caswell in care of this magazine. Newspapers are not criticized by letter.

New Evaluation Plan for Good Newspapers

We were much interested recently in noting the standards for features and for news excellence set up by a state-university school of journalism in its choice of a "best newspaper" in an exhibit of fifty fine weeklies of the state. The examination and the decision were made by university professors and students in the school of journalism on the following percentage basis:

Front page makeup and presswork	10
Front page headlines	5
Number of strictly local stories	5
Makeup of inside pages, including advertising	15
Editorial page	15
Local illustrations	5
Coverage and display, rural field news	15
Local sports-news coverage	5
Farm-news coverage and display	5
Copyreading throughout paper	10
News evaluation throughout paper	10
Total percentage	100

We have wondered if local newspaper publishers generally would place the emphasis on good newspapering in the same relative evaluations. The exhibits in this particular contest were very fine; it would be difficult in any state to find a finer grade of local newspapers. The judges almost had to split hairs to make the awards, and they did actually name two papers as tied for second position, with several honorable mentions for good work.

Would any readers of THE INLAND PRINTER care to write in and comment on this evaluation plan for local papers, also giving with their comments their ideas of the percentages?

A Local Advertising Survey

That thousands of dollars are being wasted upon advertising space because the advertiser or his representative does not know whether the medium he uses actually covers the territory, or whether it is effective in comparison with other media, was the point set for proof in a local survey of media circulation in Wakefield, Massachusetts, recently. Gardner E. Campbell, energetic and resourceful manager of the Wakefield *Daily Item*, prepared and carried out this survey, the details of which are mentioned below.

Wakefield is a city of sixteen thousand population, twelve miles out from Boston. The survey was conducted in the following manner:

Ten young women employed as news writers during the summer-vacation season were utilized. They had developed wide neighborhood acquaintance in their two months of work. No faith nor reliance was placed in a canvass by mail. Wakefield homes were reached to the number of 25 per cent of all the homes in town. The answers were tabulated in blocks consisting of 250, and the same percentages prevailed in every block. Each girl was supplied with printed blanks, on which the questions were answered and *signed* by the "woman of the house." Only housewives who were buyers in the home were allowed to answer on the blanks.

The survey thus conducted revealed the information quoted below:

Of the 744 homes visited, a Boston paper, morning or evening, was taken in all but 31 homes. The local paper was taken in every home, although no attempt was made to seek out subscribers' homes. Only 110 out of the 744 homes visited take both morning and evening papers, proving that an advertiser attempting to cover all of Greater Boston must use at least eight Boston metropolitan dailies. The leading morning paper of Boston has a circulation of 164 out of 713; the leading afternoon paper, 166 out of 713. No paper had more than one-fifth of the Wakefield local daily's circulation in Wakefield. All but 17 out of 744 admitted they read the advertising of Wakefield stores in the local daily.

The feature most emphasized by Mr. Campbell, however, is that 48 per cent, or very nearly half, of the housewives interviewed said that they would read the so-called national advertising more thoroughly and with greater interest if it were in their home paper. All of the 744 replied that they read the advertising in the local paper.

For the purpose of giving the publisher a line on advertising interest in his local field such a survey should prove worth the expense in any field. It provides first a talking and selling point for the advertising solicitor, and we note that nowadays the thing that is selling so much high-priced advertising in national magazines is that they have tabulated every conceivable item of their circulation and buyers' interest for the advertiser to realize at a glance. When the local daily or weekly paper has such facts and information readily available for advertisers—as the Wakefield *Daily Item* will now have—the difficulty and cost of selling its space will be very materially reduced.

Report on Advertising Questionnaire Among Women

Some time ago a report was made in a survey that was conducted by the Women's Advertising Club of Los Angeles which is illuminating as to reader interest in advertising and also the influence of some kinds of advertising on the customer. The survey was made to determine as far as possible the attention given by women to advertising generally. Speakers from the advertising club appeared before various organizations urging their attention to the survey and explaining its objects. Various types of women were included—the well-to-do club women, wage-earners living in moderate circumstances, workers in factories, stores, etc., and professional women. The following summary was reported as made up from the answers given on one thousand questionnaires:

Do you read—	Yes (Per Cent)	No
Newspaper advertisements	83	6
Circular letters	33	40
Announcement cards	64	17
Booklets and pamphlets	32	35
Magazine advertisements	72	10
Program advertisements	65	14
Streetcar advertisements	75	11
Billboards	54	23

Which of these influence you most?	(Per Cent)
Newspapers	36
Circular letters	1
Announcement cards	4
Booklets and pamphlets	1.7
Magazine advertisements	22.7
Program advertisements	.3
Streetcar advertisements	4.2
Billboards	4.4
Did not answer—could not decide	2.3

All of which serves only to emphasize the same thing that other special surveys in both city and country towns have indicated—that newspaper advertising strikes surest and fastest all the

world over. In these days when all advertising is of costly nature and some of it very elaborate, especially in magazines, the advertiser is interested in customer interest and results.

Profit-and-Loss Analysis of Ohio Dailies

The Bureau of Business Research of the Ohio State University has recently completed a study of the cost of operation of the Ohio daily papers located in cities of not more than sixty thousand people. Rather a unique idea, and difficult, it would seem; but the result is interesting. The analysis is by Josephine A. Lowrie, and it is printed in pamphlet form for distribution by the Bureau of Business Research, College of Commerce Administration, Ohio State University, Columbus.

This report revealed that at the end of 1925 one hundred and twenty-three dailies were being published in the state of Ohio. Twenty-five of these were published in cities of more than sixty thousand population. Of the ninety-eight remaining papers, thirty-five cooperated in the study of circulations, income, expenses and profits, and the number of pages printed for each day.

Complete operating statements for the year 1925 for some papers and for 1926 and 1927 for others, a total of twenty-four papers, furnished the important data. These reports were constructed so that revenue and expense classifications were uniform throughout. They are presented in terms of averages, and for the twenty-four papers the figures given are as follows:

	Average Revenues and Expenses	Per cent of Total Revenue
REVENUES		
Advertising	$54,494.87	70.20
Circulation	22,570.88	29.07
Other revenue	567.74	.73
Total revenue	$77,633.49	100.00
EXPENSES		
Editorial and news departments	$12,995.98	16.74
Advertising department	5,747.05	7.40
Circulation department	9,904.12	12.76
Mechanical department	31,010.56	12.36
General plant	8,253.32	10.63
Administrative department	9,595.56	12.36
Total expense	$77,506.59	99.83
PROFIT FROM NEWSPAPER OPERATIONS	$ 126.90	0.17

Not a very impressive profit from newspaper operations on the average, which warrants the conclusion that some of these newspapers were losing money and some making much more than 0.17 per cent. However, the analysis is interesting in showing the departmental expense and revenue for all the twenty-four papers, and if taken at its worth the example will cause newspaper executives to study these items and try to put into operation such policies as will eliminate the losses and add to the percentage of profit.

It is stated in the report that the revenues of these newspapers ranged in amount from eleven thousand dollars to one hundred and eighty-one thousand dollars, which indicates that some of the dailies are hardly entitled to the designation of general newspapers, for it would hardly be possible to operate a real daily newspaper upon a revenue of but eleven thousand dollars a year. Eight papers in the list had revenues of over one hundred thousand dollars a year, while seven had revenues of less than fifty thousand dollars. Of the twenty-four reporting papers, eleven showed operating losses; two made less than 2.4 per cent profit; four made less than 5 per cent; four, less than 10 per cent; two, from 10 to 15 per cent, and one, over 15 per cent.

An observation THE INLAND PRINTER would make at this point is that the advertising rates reported for these papers explain most of the losses. The class C papers used a rate of thirty-two cents an inch; class D, twenty-nine cents; class B, thirty-four cents, and class H, twenty-eight cents.

On the whole, the report and analysis are worth studying, and it is probable that many daily-paper publishers will secure the pamphlet and study all its details and profit thereby.

Special Farm-Page Experience

The strictly farm page in the weekly newspapers is disappearing, according to a recent survey and contemplation of the subject at an editorial meeting. Some years ago it was considered the thing to devote a part of a page or all of one or more pages to strictly farm topics and information. Without a personal representative to go out into the country and contact these farmers, digging up the news and information desired, these pages gradually dwindled into clippings from other papers, reprints of information sent out by the agricultural colleges and state departments, or musty statistics from various sources. Then the farmers themselves began to give evidence that they did not care for such stuff; they made fun of it and sometimes actually resented it.

In important agricultural communities the more modern idea is to use bright young men and women for country correspondents. When they furnish some real, live, and important news, that news is played up with the other front-page stuff under strong heads, and given all the community importance to which it is entitled. The news is not made an isolated farm-page "filler" which urban and rural readers equally skip over and disregard.

Where farming is the most important industry in a paper's territory, sometimes it is advisable and profitable to have a personal farm representative on the paper, one who travels the highways and byways, visiting, interviewing, and studying the farmers. Such a representative will get a vast lot of live and interesting material for the newspaper, to be used in either special farm pages or on other pages under good big headings. He will almost if not quite earn his way by gaining new subscribers, new advertisers, and sometimes legal notices and official business.

We have in mind one weekly paper which pursued this plan for a number of years. Its farm representative knew practically everybody in the county, having lived there for years as a farmer. He knew grain and livestock, was interested in fancy and pure-bred animals, and came to be regarded as a desirable friend and helper to all farmers. Naturally he added greatly to the paper's subscription list, and for a long time the paper also had from one to three columns of small farm ads. at a good rate, in which stock was offered for sale, used machinery advertised, and many other wants of the farmers broadcast. The result was a page that was read by all the farming community. It was profitable to the paper and a real benefit to the whole community. But, again, the cost! The paper could not keep it up during the period of business depression.

State-Press Field Managers Promote Business

Now and then we find some state-press field manager literally picking up his members by the necks, shaking them into activity, and then helping them draw up a coöperative program of newspaper and advertising publicity that means more to them than anything else except the advantage they have in making a good newspaper.

Out in the state of Washington, where Fred W. Kennedy of the University of Washington has been given to the service of the newspapers of the state by that great institution for more than fifteen years, the newspapers have been given a program for increasing local advertising that means more than fifty thousand dollars to them annually—and but a small per cent takes advantage of it, at that. In this effort Field Manager Kennedy has engaged the services of experts to arrange samples of splendid local newspaper ads., and then he has sent these experts right out to the towns to help the publishers sell the idea and the service. It has resulted in some big sales of local advertising for the papers.

Now comes Oklahoma with another idea of promoting local newspaper advertising prestige. Harry B. Rutledge, the state-press field manager for Oklahoma, announces a series of eight radio talks on retail advertising, the talks to be broadcast from station WNAD, the University of Oklahoma broadcasting station at Norman. Each talk will be scheduled to last for ten minutes, and will be put on the air at 7:35 each Monday evening, Mr. Rutledge doing the speaking each week.

Following are the subjects of this series of radio talks:

November 26, "The Consuming Public"; December 3, "Why Advertise?"; December 10, "How Much to Invest"; December 17, "How, When, and What to Advertise"; January 7, "What Media for Results"; January 14, "Advertising Counselors and Copy Friends"; January 21, "Advertising Copy That Sells Merchandise"; January 28, "Retail Advertising Tie-ups."

A mimeographed copy of each talk will be mailed to each publisher in the association immediately following its delivery over the radio. In this manner each talk can be followed up with advantage. Local advertising clubs can have it; chambers of commerce and commercial clubs can have it; groups of advertising friends invited in by the publisher for a smoker or other entertainment can have it. It may be published in the local paper, or the whole series of talks can be made up in pamphlet form or otherwise as a valuable contribution to the business interests of the town where the local newspaper is published. The idea is so broad and constructive that newspapers all over the country will watch its progress.

Naturally this phase of the state press association's work will develop and grow under the urge of members for more and more business, along with the utilitarian objects and ethical influences of such associations.

Subscription Contests

We notice that every now and then a new subscription voting contest is started by some paper. It is not called



The Milwaukee Sun

Mayor Hoan Wants Sixteenth Widened Soon

West Bows to Washington for Fourth Loss of Season

Widen Street Before Viaduct Is Completed

Marquette University Owns All of Necessary Property.

Sketches from Life

German Zep Fourth to Fly Across Ocean

Mr. Ford Points a Picture

Old Settlers' Club Picnic 116th St. Lincoln Harbor

Brenckle Heads West Hi Seniors

Other Class Officers Are Chosen; Professors Redeem Soldiers. Wrestled Wantonga.

West High Harriers Win Over Bay View

Ask Start on 35th St. Span

Send The Sun to Your Son

Moving?



THE MILWAUKEE SUN

The 'Talking Beggars' of New York

Sun Spots

Political or Moral Issue?

Moscow Clouds the Issues

Unlicensed Violence

Moving Commission Row

Two Don'ts for!

Subscription Contests

First and editorial pages of an eight-page monthly newspaper published at Milwaukee, Wisconsin, by Albert C. Kalmbach. The typography is exceptionally fine, and the subscription rate only thirty cents a year

In most of the states having field managers for their press associations, these field managers have promoted and hooked up directly with political committees during the recent campaign and thereby have promoted and handled systematically a vast amount of political advertising. Campaign committees have been "sold" on the idea, and usually appreciated the convenience of having such information and advice from the field managers, as it would permit them to handle advertising according to the needs of each local district. In many instances individual candidates used the service to a wide extent, and in some states great public measures were promoted very successfully through the use of newspaper advertising space, the space used for this purpose being contracted for and handled through field managers.

that any more—the term is unpopular, and has become "a contest." Now the plan is to make it a hot sales campaign under some other name, giving not only big prizes to the winners but paying a good cash percentage on business secured by the losers. It doubtless costs the publisher heavily, but by paying everybody something for his effort there must be less complaint and dissatisfaction among those who enter the salesmanship campaign with the high hopes of driving off in a superb car when the votes are finally counted. The idea still prevails in our mind, however, that for the amount of money expended in such campaigns perhaps one, two, or more good solicitors might be put into the field and realize more really desirable subscribers and more cash in thirty days than by any contest based on points or the voting plan.

High Foreign Versus Lower Local Rate

By G. L. CASWELL

EVERY now and then occurs much argument regarding the policy of a newspaper having two different advertising rates—one a high rate, for foreign or outside advertising, and the other a lower rate, for strictly local advertising. The argument is not always at great distance, either, but crops out between publishers who may happen to meet, and at gatherings where numbers of publishers are present. The following letter, received some time ago, gives one side of the case in a very simple and convincing way:

Every now and then I read a discussion by someone on the why and wherefore of the fact that nearly all country newspapers have a higher foreign advertising rate than their local rate. The reasons that have been ascribed (it may be that I am not well read) have all missed the real reason. In other words, they read more like excuses than they do reasons. In my dealings with foreign advertisers I had always taken it for granted that they were entitled to the same consideration as the home-town business men.

I figured out a good many years ago that the charge on advertising should be made in proportion to its value to the advertiser. That is the basis upon which this office does business. The proper rate to charge the foreign advertiser is easily arrived at from this basis. Almost all foreign advertising is of a national character—in other words, national advertising is what we now consider foreign advertising. If some out-of-town advertiser sends us an advertisement which is designed to reach only the people of this town and the immediate trade territory, then we charge him the same that we would charge the local merchant, which is fair and just. Of course, we have a rate to take care of the "schemer" type of advertising, and, you can take it from us, that is given a fairly high rate.

But getting back to the national advertising: Every paper has a certain number of local subscribers and a certain number of foreign subscribers. The foreign subscribers are very poor prospects for the local merchant offering special prices through an ad. in our paper. Therefore, they are "dead wood" in so far as the local merchant is concerned, except in a very indirect way; perhaps one out of a hundred may at some time become a citizen of our town. But the national advertiser gets the benefit of the entire list; every subscriber is a prospect for a nationally advertised automobile. Why, then, should not the national advertiser pay a rate commensurate with the advertising coverage he obtains?

Let's settle this question once and for all: The country newspaper is entitled to a higher rate from the foreign advertiser in proportion to that received for his local advertising, the local and foreign subscription list being taken into consideration. Am I not right?

It is not the purpose of the writer to take issue with, nor argue with, our correspondent on the matter. But since he asks "Am I not right?" in concluding his letter, we presume that he will take in good spirit whatever comment we may decide to make.

To begin with, we might as well join the issues and say that we do not believe he is right—not altogether. There are most definitely two sides to the question, and from his side he is right.

But let us look at the broader, outside view of the proposition—the side from which a lot of good business is now coming, the source of which is largely controlled by men who do not believe it is fair to require them to pay a higher rate for local newspaper circulation than local business men pay.

A member of a prominent advertising agency very recently began an argument with this writer on this very point when he had presented to him a list of local newspapers for a certain advertising campaign. The foreign and local rate of each paper was quoted, with other details of each paper.

"Why do these papers put on these sheets a higher foreign than a local rate?" he asked. "I must have my clerk remove the figures on the local rate entirely if I wish to sell this list to my client. He will not pay a higher rate than the local dealer pays if he knows it; and why should he?"

We told him that it was the rule rather than the exception that county weeklies and the local daily newspapers charged a higher foreign than a local rate for their advertising.

"I know they do," he continued, "but why? We furnish these papers with plates or mats.; we work up the business, get up the copy, prepare the plates or mats., and all they have to do is lock the ads. in the forms and run them. You can't tell me the local advertiser does as much for them. No, sir! They call on the local dealer, wait on him minutes or hours to talk to him about advertising, then have to persuade him to take much or little space. Then they wait on him again for the copy, and when they get that they take it back to their shops and put it in type. Later they must show proofs and sometimes wait for them to be returned.

"And that is not the end of the service it takes to handle local business. The publisher usually has to send a collector out to get his money, and sometimes waits for it for several weeks. He doesn't have to do any of that with the foreign advertiser. Now if you can tell me that these papers you have listed here can get and print local advertising and settle for it for less than the 15 per cent we charge for our commissions, it will be hard to believe it. I know the local newspaper game, and I know they can't do it."

Honestly, we doubt if the local newspaper can solicit, print, book, and collect for its local advertising for 15 per cent. But this higher charge for foreign or national advertising is not confined to weekly and local dailies; it is a policy of many pretentious metropolitan dailies—and some of the latter have more rates than any local paper.

It seems to us that if this policy as advocated in the letter from Mr. Moody, of Alpine, Texas, is carried to its logical conclusion, there would be a variety of rates on his rate card: one for the implement dealer, who sells only to farm readers; another for grocers, who sell only to housekeepers and restaurants; another for ladies' ready-to-wear stores, who sell only to women; another for clothing stores which sell only men's apparel, and so on.

Our view of the matter is that there is going to be a change in the near future to one flat rate for all transient business, foreign or local, and a discount or refund to the quantity user of space who will contract or agree to take a certain volume of space within a certain time or in each issue of the paper. If anybody is entitled to less than the open or transient rate in a newspaper it would seem that it is the man or firm who agrees to use space every week or month in the year, and thus prove a real support and patron of the paper—not the man or firm, local or otherwise, who expects the newspaper to operate three hundred and sixty days or fifty weeks in the year at a possible loss in order to provide the transient advertiser with its service when he most needs it and can find it most profitable for his purpose.

Who is right on this vital matter?

Something New in a Newspaper Front Page

IT IS the ambition of so many newspaper publishers to have a front page different from those of other papers; a front page of distinction, outstandingly attractive in appearance, tangibly individual, and decidedly easy to read. The page shown herewith illustrates what one publisher has done. His page is different, is attractive, has character, and is quite easy to read.

Its wider columns make possible the displaying of prominent headings over stories to be emphasized, without the use of three- or four-column headlines. One of these single-column headings has almost as much attention value as a double-column heading over narrower columns. The wider lines of larger body type make the page inviting and easy on the eyes of the reader.

The whole page gives a lively, airy appearance. There is no impression of crowding. All lines have been given a chance "to breathe." Although such a

page accommodates less material, the stories which are used appear prominently. There is less chance of a story "getting lost" on the page or of being overlooked, as all the stories are given prominent treatment, even brief ones.

Against these good features, however, are some that are not so good from a mechanical standpoint. Stories

Editing With a Heart

Recently in Evanston, a suburb of Chicago, a girl student of Northwestern University was attacked and murdered. Friends, fearing the effects of the shock if the truth of the case were told to her aged mother, who lived in Evanston, stated to her that the daughter had been killed by an automobile. And the editor of the Evanston *News-Index*, knowing of this circumstance, showed how the exercise of intelligence in combination with true consideration can serve the best interests of humanity. He ran through one copy of the paper giving the story as the friends had told it to the mother, and this copy was then delivered at her home. Such thoughtfulness is refreshing in a day when speed and the spectacular so generally dominate the recording of events.


Be There! Friday Evening, Nov 2 City Hall, 8 p.m.

Clinton Times Observer

Hear Him! Stephen B-ley "The Farmers, Dominant Fire Insurers"

VOLUME NUMBER 45 — CLINTON, ROCK COUNTY, WISCONSIN, NOV. 2, 1928 — NUMBER 19

Drive Made To Boost Gas Tax

Who'll Win? YOU'LL VOTE WAS BE THE DECIDING FACTOR

A Kindness Unforgotten

Who'll Win? YOUR VOTE WAS BE THE DECIDING FACTOR

Many Attend Luther Feast

Clintonites Hear Mrs. McCormick

Silence

Married In Rockford

Who Rules, Drys Or Wets?


BATTERY SERVICE

We test and water your battery FREE. Drive in any time.

When in need of a new one, try a "UNIVERSAL"

Stoney & Korth Clinton, Wis.

YATES' GROCERY Free Delivery Phone 251

Saturday Specials

Gem Theatre Clinton Wisconsin

"Laugh, Clown, Laugh!"

"Detectives"

Mrs. Nettie Scott

Associated Farmers Co. DEALERS IN LIVE STOCK

Gooch's Best Flour $6.50 Per Barrel $1.65 Per Sack

A Diamond!! The Superlative Gift

J. W. Anderson 136 W. Grand Ave. BELOIT, WISCONSIN

Real Bargains in Used Stoves

2 Good Ranges
4 Oak Stoves
6 Base Burners

1 Milking Machine

F. B. REEDER Clinton, Wisconsin

Napper's Food Center (Formerly plus Service) MEATS AND GROCERIES

The Linotype News for September

Why Damn It?

"Most of us have made a good living out of the printing business, even though we damn it," says George K. Hebb. A short sentence—but a mighty sermon! Mr. Hebb delivered it before a group of printer graduates—the employing printers of tomorrow. May they remember it a long time and make practical use of that thought.

This week we were talking with a secretary of a master printers' association who was down in the mouth. Perhaps he had a reason to be. He knew that the business conditions in his town were holding their own, though nearly every member who called at his office had his hard-luck tale. Business was poor. And then the same printers, outside, were discussing golf and talking about new automobiles!

Here is a true story: A young man, with a background of practical experience, started in business for himself. He had about twelve hundred dollars, and he thought that if he had a partner the working capital could be doubled. Through a friend he met a man who agreed to put up twelve hundred dollars. That was two years ago.

Within the past few weeks the partners had a disagreement which ended with the first man buying out the interests of the second. He gave his ex-partner fourteen thousand dollars for his share of the business. The plant, with its complete equipment, is free and clear.—*Ben Franklin Witness.*

continued from such a front page to inside pages would have to be set in two different measures, and the stories transferred bodily would have to be reset. These are important objections, to be sure. Whether or not these overshadow the good points of this front page is something for editors and publishers to give earnest consideration as they study this project.

Of course it is not even intimated here that advertising pages be set in wider columns, as that would tend to disrupt the standard widths followed by advertisers. This treatment is suggested only for the front page, and is frankly an experiment. It has good points, and points that are not so good. At any rate, it should prove an interesting experiment—one that many editors and publishers will be glad to study carefully.—*The Linotype News.*

Review of Newspapers and Advertisements

By J. L. FRAZIER

Stratford *News*, Stratford, Connecticut.—The first page of your September 1 issue is both attractive and interesting. Good presswork and the use of machine-finish stock are important factors in its excellence. Variety in styles and tones of borders on the same page is a weak point, as is also the makeup of advertisements, ordinarily grouped along both sides of the page and with reading matter between. This is not as bad as a more general scattering of the ads., but it is by no means as good makeup as the pyramid, in which advertisements are banked in the lower right-hand corner of the page. The beauty of the pyramid, aside from presenting the reading matter in a compact mass where the two styles are very inharmonious. Worse, perhaps, is the use of six- and twelve-point rule borders, which are not only too strong but unpleasing because the advertisements are not justified and wide gaps appear between the pieces of rule. We regret that some of the ads. are crowded. Where rule borders are not used you have sometimes employed an unattractive decorative border of alternating rectangles and circles, the pattern of which is so pronounced that the type inside scarcely has a chance. We suggest that you study particularly the possibilities of pyramiding your advertisements and of using lighter rules for borders. The lighter they are, remember, the less pronounced the gap will be. pages is excellent, as our reproductions demonstrate. Fine presswork is responsible in no small way for the attractive appearance of the issue.

ALBERT G. KALMBACH, Milwaukee, Wisconsin.—The *Sun* was so good a year ago little room was left for improvement. Eliminating the use of Cheltenham Bold italic formerly employed for some of the single-column heads and turning to the exclusive use of Cloister Bold was a forward step. Seemingly, too, there is less "boiler plate" in the paper now, and you make the best of what you use by sawing off the heads and setting them to conform with your own. Indeed, if it were not for the fact that one side of one column on page 2 of the October issue is high and prints



KERRVILLE MOUNTAIN SUN

12 Pages This Week

KERR COUNTY JOINS NATION IN GREAT REPUBLICAN LANDSLIDE

SMITH FORCES ARE ROUTED; SHERIFF MOORE EASY WINNER AND PETERSON RE-ELECTED

Carry G. O. P. Standard to Overwhelming Victory

TIVY TEAM CONFIDENT OF VICTORY IN TITLE CLASH WITH FREDERICKSBURG HI

REAL DEFEATED FOR RE-ELECTION TO STATE SENATE

CHAIRMAN PLANS QUICK FINISH FOR RED CROSS DRIVE

STATE ENGINEER ORDERS HIGHWAY SURVEY IN KERR

MANY VISITORS COMING FOR SCHREINER-SUL ROSS GAME; JAVELINAS DEFEATED, 26-0

OIL LEASES IN KERR CO. COVER 200,000 ACRES

HIGHWAY WEST TO BE COMPLETE BY JANUARY 1

ROTARY DISTRICT GOVERNOR VISITS KERRVILLE CLUB

HOOVER WINNER IN JUNIOR HIGH MOCK ELECTION

Kiwanians Feast on Bear Steak at Tuesday Luncheon

Vets Will Hear Band Concert on Armistice Day

Numerous well-distributed heads, not too large, distinguish the first page of the Kerrville (Texas) "Mountain Sun." Those in caps. of the italic should be reset in caps. and lower-case.



7 YEARS OF PROGRESS

FOR SEVEN YEARS this newspaper has watched the Greater South Shore district grow and develop into a fine, progressive residential section. Too much credit cannot be given to the men of vision and ideals who pioneered in that great development.

We have at the east city without a city" business men who not only bring to us a widely varied selection of merchandise and service but who are ardently working for the betterment of their community. They deserve our most loyal support.

The progress and growth of the South Shore has been phenomenal. At the conclusion of the World's Fair in 1893 hardly more than a swamp today, without a doubt Chicago's most promising residential and business section.

THE COMET since it was founded, has catered to you, the patronage of these merchants and of the men and women who have and are yet working to the end that this may be a better place in which to live.

We take this opportunity to extend our greetings to our many thousands of readers and to pledge anew a necessity of purpose to represent the Greater South Shore as business organizations, churches, financial commercial and civic institutions.

The Community Paper of the Greater South Shore

The COMET

7101 Stony Island Ave.

An effective use of white space gives this full-page advertisement from a special edition of one of Chicago's fine neighborhood papers, "The Comet," a decided punch.

most convenient for readers, is that it gives the pages an appearance of order. Most of the advertisements are quite well arranged and displayed, but some are weakened through the use of extended and extra-condensed types. Types of regular proportions are adaptable to any space and look very much better.

Clarksville *Leaf-Chronicle*, Clarksville, Tennessee.—Editorially your issue for September 29 strikes a high mark. The first page is a dandy, as is also the society page. We regret, however, that the presswork is so poor; due to lack of impression, perhaps, too much ink by far was used and the copy we received was quite dirty and smeared. By increasing the impression you could cut down the amount of ink and get a much better result. The appearance of the inside pages is not at all attractive, largely because of the use of so many different styles of type. Most of these are unattractive and the effect is worse because the different styles do not harmonize. Condensed Cheltenham Bold is used with Cooper Black, which pretends to be extended;

Clinton *Times-Observer*, Clinton, Wisconsin.—Your issue for October 26 is excellent and beautifully printed. It is distinguished most of all by the fact that the columns on the front page are wider than on others. They are fifteen ems wide with a nonpareil slug on both sides of the column rules, whereas the paper otherwise is of six thirteen-em columns. The wider columns not only give the page a distinguished appearance but tend to lend importance to the news. Yours is the first paper we have received to adopt the fine new idea suggested in the September issue of *The Linotype News*. We are sure many other papers will follow suit. One disadvantage is that items planned for the first page cannot be transferred at the last moment to another, or vice versa, without resetting. Copy must be checked against the necessity of resetting matter with two measures in use. Advertisements are excellent; with two-point rule used almost exclusively for border, and with about 95 per cent of the display in one style of type, Cheltenham Bold, the appearance of the inside

heavily, we would not suspect you used any plate matter. Makeup is interesting and attractive, the first pages, one of which is reproduced, and the editorial page, also shown, being excellent. With one style of type used almost exclusively in the display of advertisements, which are simply arranged and effectively displayed, a pleasing effect of harmony is evident.

Kerrville *Mountain Sun*, Kerrville, Texas.—Your paper is a dandy; the interesting and well-arranged first page, reproduced herewith, is very attractive. Presswork is good and black, as we like to see it, yet clean and clear. Advertisements are unusually well arranged and, as they are pyramided, the paper is neat and orderly in appearance. Some of your types are old and unpleasing, and more styles are used than we like to see. In the case of your paper, however, this is not so objectionable because the ads. are well displayed. The very serious fault is the borders; the very light unit borders so often used are away too weak in tone compared to the type. Plain two-point rules as border except for the

largest advertisements, on which a parallel two-point border should be used, would improve the already fine appearance of your paper.

The Comet, Chicago.—The first page of your November 2 issue is interesting as a result of the large number of headings, which are in sufficient variety to obviate any effect of monotony. They are also well distributed. We regret the presswork is so uneven; it is very weak in some places and too heavily inked in others. Advertisements, as a rule, are well handled; some of them are of much more distinctive layout than one is accustomed to seeing in a community newspaper. The borders on some are too pronounced. This is true with respect to the hospital advertisement on page 11 (part 2). Rather than such a wide and strong border, the body matter should have been set in larger type. The matter alongside the upper cut especially would be better if set in larger type and if the rule arrangements above and below were eliminated. The short line in small type, first of the group in the panel at the top, is too weak and narrow and the final line, longest of the four, overbalances this part of the ad. If the final line were also short the appearance of this prominent feature would be greatly improved because balance would be better. Wavy rule borders are distracting and a handicap upon almost any type. Since

THE MODERNISTIC MANIA

Modernism is refreshingly attractive when sanely handled, but when its designer suffers from typographic hysteria, the result resembles futuristic art—and Heaven forbid that printing ever enter that illegible class.

We believe modernism can be a useful printing aid if intelligently controlled.

COHN-ATTLEE PRESS
350 HUDSON STREET, N. Y.

Telephones: WALker 1671 and 1672

The text of this advertisement, which would be no less "modern" if the heading were in horizontal lines, expresses the attitude of "The Inland Printer" precisely.

most of the advertisements are displayed in Goudy Bold there is a pleasing harmony about many pages, but others, and individual advertisements, are not so pleasing because Cheltenham Bolds of extreme form are combined. One good feature of your advertising is the use of white space; very few advertisements are crowded. We are also glad to find them pyramided.

Albion *Argus*, Albion, Nebraska.—Your special "County Fair Edition" is remarkably good in all save two respects. Widely contrasting borders in adjacent displays make the appearance rather bad, as does the placing of advertisements. Their position seems to have been determined by the idea of having as many of them as possible adjacent to reading matter. With a three-inch advertisement across the top on several pages it looks too much like giving advertisers anything they want. Good type faces are used for advertising display as a rule, and, with able editorial work and fine printing, constitute the outstanding good features. The first pages of the several sections are as fine as can be and should be included among the features.

Cedar Lake *Times*, Cedar Lake, Indiana.—In view of the limited field in which your paper is published it is fine. You cover the news in a thorough way. Presswork of the paper is very weak in spots and generally too pale, indicating, rather than a lack of ink, the uneven setting of the fountain screws or a worn packing. Tympan sheets should be completely changed for every run, that is, if good results are to be assured. The use of plain two-point rule borders on all advertisements would improve the appearance of the paper very materially. The unit borders so frequently used are weak and distract the attention, as any border of evidently repeated units will do. They do not, as you may think, give the advertisements individuality and display force. When all borders are different, or practically so, change becomes common and expected and, therefore, cannot give distinction. With all borders except one the same and that strikingly different it becomes distinguished and outstanding, hence a factor in getting attention.

Smithfield *Herald*, Smithfield, North Carolina.—Your forty-four-page "Sell Your Tobacco in Smithfield" edition is a remarkable achievement for the field, both editorially and as respects the volume of advertising. The presswork, however, is very bad; it is not only weak and pale, but there is considerable slur. More impression! Advertisements seem to have been set without much thought. Some are well enough arranged and displayed, but many of them are crowded. Body matter is often set in large sizes of bold type so near the size of the display lines that nothing stands out. As an example, compare the advertisements in the lower corner of page 7. Which one catches the eye? Surely, the one in which the display is relatively much larger than the text. This line has contrast and stands out well. The more points you display in a given space the smaller, of course, the most important display must be. Mixing type faces of widely different shape and strength, as in the ad. of the Planters Warehouse, in which too many points are also set in large type, is detrimental to appearance as well as to effectiveness. Endeavor to correct these bad features and then send us another copy of your paper. We will then make additional suggestions for its improvement.

Mobridge *Weekly Sentinel*, Mobridge, South Dakota.—While the first page of your October 18 issue is a little light, the printing is above average. There is too much solid reading matter on the first page. Articles long enough to fill a column should have sub-heads. The use of more, and shorter, articles will permit you to make up a more interesting page. Advertisements are unusually good. We wish, however, the heavy, crude block-letter type were not used. Also, the wide-measure section at the top of the Heller page is crowded; it is spaced too closely between lines.

Illinois State Journal, Springfield, Illinois.—Your big seventy-two-page issue for October 14 is an outstanding editorial achievement. Commemorating the dedication of a new Catholic church, concerning which there is considerable interesting editorial matter, it is appropriately named the "Cathedral Edition." The matter is exceptionally well handled and profusely illustrated with pictures of the church and dignitaries in attendance. The pictures shown in the four-page roto. section are especially good. We have commented before on the excellence of your advertising composition, which is far ahead of that ordinarily noticed in papers published in cities the size of yours. One sees many fine advertisements along with the bad ones in papers published in the metropolitan centers, and much fine advertising typography is to be seen in many so-called "country" weeklies. The poorest grade of advertising composition, broadly speaking, is found in dailies where the ad. composition is done in the newspaper composing room, ordinarily under pressure, and in cities where there are no ad.-setting specialists. Makeup, especially on the sections, like part V, where there are no ads., is excellent. The appearance of sections having ads. is not so good, especially because of the rather wide range of border styles. This criticism applies particularly to the regular run of advertisements, as the larger ones for department stores and the special ones of concerns whose products are represented in the construction of the cathedral are exceptionally well handled. The ink on some sections is considerably heavier than on others. The editorial page is quite a handsome one.

Columbia Union Visitor, Mount Vernon, Ohio.—The main reason your paper is not more attractive and interesting is the fact that there are only two columns to the page. Three columns of thirteen picas would not only look more interesting and readable but permit of a snappier makeup. A related weak feature is the lack of interesting news heads. On a three-column page you would feel like using more of them and they could be arranged to better advantage and much more easily. If you adopt our suggestion and start using more heads, have them look more like newspaper heads, although, of course, they should be in proportion to the page. In the narrower column you could use cuts to better advantage. The one at one side of the September 6 issue could be placed in the middle column. Since you do not feel like making your cuts the full width of the present wide column, you would gain the space now wasted alongside the cut, which would fit in a thirteen-em column. On the new makeup we suggest that you place headings at the top of the first and third columns. If one is used at the top of the second it should not be a major head, though one might be used about the middle of the center column. If the name of the paper at the masthead were in one instead of two lines—it need not be so large as at present—and the space gained were utilized for heads in the body of the page, the opportunities for improving the looks of the paper would be increased by a very considerable degree.

—Marie Barlow—



YOU BUSY WOMEN

and most modern women are busy, will appreciate the time saved by the use of Marie Barlow Toilet Preparations. «Marie Barlow's booklet++"Youthful You"++ containing practical advice for the care of the face and skin ++ may be obtained free at our Toilet Goods Department



STORE NAME

An unusually fine advertisement in the "modern" spirit. Shaping the group of text, a feature of modernism, to continue the side lines of the illustration is most effective, leading, as it does, up to the picture of the article. By the Superior Typesetting Company, Toledo, Ohio.

MACHINE COMPOSITION

By E. M. KEATING

The experiences of composing-machine operators, machinists, and users are solicited with the object of the widest possible dissemination of knowledge concerning the best methods of obtaining results. Replies to inquiries will be made by mail when accompanied by return postage.

An Incomplete Lockup Test

I made a lockup test of pot mouthpiece to the mold and found there was a good lockup all the way across the top of the mouthpiece, but no contact whatever along the bottom where the jets and cross-vents appear. What should be done to make the contact more uniform, as a great deal of metal is found to accumulate under the disk in a day's run?

You should make a test without the mold cap being attached to the mold body. Take out the mold, remove the cap, then attach the mold body with two screws. Apply a thin, even coating of ink to the mold body, and allow the cams to make one revolution. If the lockup is uniform, apply the cap to mold body and repeat the test as before. If this test shows as you first stated, it indicates, quite likely, that the mold cap guides are bent backward. In such case the mold requires the attention of the nearest agency. Ask for a utility mold pending repairs.

The Mechanism of the Linotype

I am an operator in a shop having four machines, and, being impelled by curiosity, I have asked our machinist a number of questions about machine parts and actions. He is very good to answer my questions, some of which may appear foolish. At his suggestion I purchased a copy of "The Mechanism of the Linotype," and have been reading it on the train going to work and sometimes in the noon hour. I have been marking paragraphs, sentences, and words and have had very good explanations given me by this man. He has shown me parts of the machine that he took off to clean, and he has permitted me to put on an assembler star and a matrix buffer in the assembling elevator. All this work of removing and replacing the parts has stimulated greater study on my part. Now the machinist has left and I do not feel that I can take liberty with the new man's spare time, without better acquaintance, hence I am asking several questions which I have jotted down while reading. On some of the questions I am asking I already have my own answer, but I want to verify my opinion by having yours.

1. In the book of parts and supplies I frequently note the word "assembled." Why does the word follow? 2. On page 18 of Thompson's "Mechanism" there is a statement to the effect that all of the keybars may be removed by taking off the back cam frame and then removing a screw on the front side of each keyboard post. "This operation releases the supports of the entire set of keybars, etc." I have examined my keyboard and I do not find that this description fits. 3. On page 142 I find a plate and description of the ejector link which is found on two of our machines. This link has a piece called a latch, which is disconnected from the large handle at the rear of the cams. One day I found another operator trying to draw forward on the mold wheel; he pulled hard enough, but it would not budge an inch. Finally someone advised him to disconnect the latch, and after he did that the wheel came forward all right. I could not see what the link had to do with the pulling forward of the mold wheel, because on my machine the link has no latch and I can pull the wheel forward by just pressing down on a handle above the cams. Please explain.

1. The word "assembled" indicates that the piece is composed of two or more parts. 2. The removal of the keyboard keybars in group formation is made easy by the arrangement of these parts in a supporting frame, which can readily be removed for cleaning or for other manipulation by the simple method described in "The Mechanism of the Linotype." This group of parts, assembled as described, has been applied to the new machines for the past three years. 3. The latch on the link facilitates quick release of the part when one may have to draw the mold disk forward. On the machine to which you are referring, the mold disk may be drawn forward without detaching the ejector link from the ejector lever because it has the old-style single-piece ejector. Where the universal ejector is being used and you desire to draw the mold disk forward when the cams are at normal position, the unlatching of the ejector link and the lowering of the mold slide lever handle precede this operation. But if you fail to disconnect the ejector link from its lever, the ejector slide prevents the mold slide moving forward at a point adjacent to the ejector blade controller, which is not visible to you when attempting this operation. By backing the cams a trifle it will permit the pulling forward of the mold disk, but since it is much easier to unlatch the link why should you back the cams?

Face of Slug Not Sharp

Operator submits two slugs which show defective face. The printed specimen accompanying them shows that low places occur. These bad spots in the printing could not be corrected by the pressman, hence the complaint. The operator does not furnish any data regarding the machine; for this reason the advice will be more or less general in its nature.

As the slugs show sunken places and some characters which are not formed sharply in matrix, you should clean the plunger daily. If the plunger has been in use for several years it should be replaced by a new one. If the crucible has been in use for six or eight years, it may be necessary to have an oversize plunger applied. The fitting of the plunger to the well requires more than ordinary skill with the file; so, if the age and use of the machine demand an oversize plunger, have the work of fitting the plunger performed by one who knows.

The jets of the pot mouthpiece require daily cleaning. This work is done with a short, stiff piece of wire of the exact diameter of the jet. You will not have to drill these holes if they are kept open by daily probing with this stiff wire. The air vents between the jets must be kept open, otherwise air will be unable to escape from the mold cell and spongy slugs will result.

Breaking both of the slugs submitted showed air bells beneath the sunken characters on the face of the slugs. Maintain solid slugs by keeping the metal to proper height in the pot, and by having the plunger of proper fit and kept clean by daily brushing with a suitable brush. When the plunger is new it may require a stronger spring action than the older or looser-fitting plunger. The holes on the sides of the well must be cleaned so as to permit metal to flow into the well and then be pumped into the mold cast.

A Beginner Has Trouble

One of our young operators has submitted the following questions, and we would appreciate your advice: 1. If you forget to turn the little lever over to cast on bold face, and cast a twenty-four-point line, the machine sticks and probably splashes. If it does not splash, what is the best way to get the machine running again? 2. If your machine will not cast on light face but will cast all right on black face—it casts black face no matter where you put the mats.—what is wrong with it? How can you fix it? 3. If a mat. gets stuck in the magazine is it better to work it up through or down through? 4. My slugs are continually sticking and will not eject. What shall I do to prevent trouble of this nature? 5. Is it wise to pour gasoline down the magazine? I have seen it done.

1. When the cams stop by vise automatic, all that is necessary is to push back the starting and stopping lever, take hold of the first elevator slide with the right hand, and raise the elevator

high enough to turn the filling piece to the right place, using the left hand. When this is done, allow the elevator to descend to the proper place, then draw out the starting lever and the cams will turn. If the block is absent which should be attached at the left end of display mold pocket, the cams will not stop by vise automatic and the treatment will differ. In such a case push back on the starting and stopping lever and back cams by taking hold of the first elevator cams just the moment the mold disk retreats. You may then raise the first elevator as indicated above; continue operations as described, and the cams will come to normal position. The machine should not be operated without the block referred to above.

2. The adjustment of the mold slide lever stud has changed. This correction will require the services of a machinist who is familiar with the adjustments of this machine. The slipping of the adjustment permits the rotation of the cams without any surface indications of trouble. If you have two machines and wish to make a comparison, you will then see why all the lines sent away will cast in the auxiliary position. To make the test, so as to compare the distance the mold advances toward the line, you may proceed as follows: (*a*) Remove plunger pin, (*b*) close left vise jaw, (*c*) draw out starting lever and push it back quickly the moment the mold disk advances, (*d*) raise the first elevator slide by hand and note the distance between the front side of the mold and the left vise jaw.

Repeat operation on the other machine, and compare the variations in space between mold and vise jaw on the two machines. It is quite likely you will find that the machine giving you trouble presents a much greater space at the point referred to, which is the cause of all lines casting in the auxiliary position, even when not using the filling piece. The normal space between the front surface of the vise jaw is .010 inch when the mold disk advances the first time. When too much space is present the nut holding the mold slide lever stud is made loose and the stud is shifted slightly downward by its handle; then the nut is made fast. The work of correcting is for the machinist and not the operator.

3. If the matrix which is caught in the magazine has all of its lugs in its own channel, it usually binds near the upper end of the magazine, and in stopping causes the choking-up of channel and channel entrance. Remove the matrices back of the one which is caught, and with the proper wire hook draw back on the matrix which blocked the channel. Examine this matrix closely; perhaps either one of its lower lugs is mashed or bent. Sometimes one upper lug is bent. In any case, the matrix is destined for the "hell box." If the matrix which binds in the channel is lying flat near the upper end or the lower end of the magazine, you will have to clear the channel either back of the flat matrix or in front of it, so that it will go the direction that appears the easier. In some cases it may be necessary to empty six or more channels by touching the respective keys. Owing to poor visibility the flat matrix, if a thin one, is not easily observed by the untrained eye, even when a light is placed on the opposite end of the magazine through which you are observing. In drawing out a matrix with the wire, do not use excessive force. If you are drawing out an obstructed matrix from the front end of the magazine, empty the two adjoining channels to facilitate the use of the wire, otherwise the wire will catch, which is very troublesome.

4. When slugs do not eject in the normal action of the machine it suggests some abnormal condition, such as weak clutch spring, trimming knives (side) set too close, mold foul, perhaps metal too hot. Of course each cause requires a different remedy. A beginner left to himself on the machine would doubtless have to experiment, and to expect him to fix the particular trouble would not be fair. We suggest that the matter be brought to the attention of the operator in charge. If he proceeds to correct the trouble the beginner should observe and ask questions, and also bring up questions regarding the reason and manner of correcting it.

5. A cleansing fluid should not be "poured" into the magazine. This is especially true if the magazine is on the machine. Where gas-heated pots are used on a machine, the use of gasoline in the manner described is nothing short of dangerous. The cleaning of the magazine on the machine with or without removing all of the matrices is not in itself dangerous if wood alcohol or gasoline in small quantities on the brush is used. Such an operation should be preceded by the removal of all matrices in the particular division of the magazine and the cleaning of the channels with a brush. This is followed by the use of another brush with the bristles wet with cleaning liquid.

Clean the New Rolls Before Using

Is there any disadvantage in leaving the chalk on new rolls when received? I do not remember having any advice on the subject.

The white coating on the rolls is applied by the manufacturer for just the same reason that it is used on rubber bands. The rolls should be washed free of the powder, then you will find the surface again in natural condition for turning the cams. Wash with a hand brush, using soap. If this is not conveniently done, give the rolls a quick wash with gasoline, using a very small amount on a clean cloth. Rub hard and wipe dry. The surface will be free of the powder and will be black, showing the normal color of the rolls.

Brass Bushing in Disk Stud

What is the purpose of the brass bushing in the mold disk stud? When does this brass bushing have to be removed for any reason?

When the stud was cast it had a core which had to be removed so as to afford a hollow pocket for the circulation of the water. The brass fitting for the water pipes found at the rear and the large brass bushing located in front must necessarily be of brass to prevent the rusting of the joints, which would obviously prevent their removal if it became necessary. You probably will find no reason for removing the bushing on the front side of the stud.

To Increase Speed of Machine

How fast can the machine be safely operated, and how will I be able to increase the speed on a motor-driven machine?

The normal speed of the driving shaft is about sixty-eight revolutions a minute. Some operators prefer seventy, owing to their desire to have a "snappy keyboard action," as they express it. It is not considered a good plan to operate the machines on high speed. To increase speed of machine use a motor pinion with one or two more teeth.

Matrix' Back Lower Lug Damaged

We have been having trouble with damaged mats., and are enclosing several for your inspection. This does not occur frequently but occasionally.—*Publisher.*

The bending of the lower back lug of thin matrices, such as you enclosed with your letter, is almost always associated with the lack of an aligning piece on the front rail of the delivery channel. The damaged matrix is always the first one in the line, and it is probably slightly above its neighbor on the right. When the delivery slide moves toward the left this matrix lug will strike the right end of the back rail of the delivery channel. The force of the blow will cause the lug to bend slightly toward the right. The matrix will be found blocking the channel in which it enters. When the lug has been straightened and bent again, it usually will break off. The remedy is to provide an aligning piece on the front rail of the delivery channel. If the operator will send the line up with less force it will prevent the end matrix rising out of alignment with the adjoining ones and thus will avoid the trouble.

New Books on Graphic Arts Subjects

This department is designed particularly for the review of technical publications pertaining to the printing industry. The Inland Printer Company will receive and transmit orders for any book or publication. A list of technical books kept in stock will be found in its catalog, a copy of which will be sent upon request

An Ink Manual for Pressmen

Many a pressman will welcome the opportunity to secure the ink information contained in the "Pressman's Ink Manual," by Julius Frank. It is an easily handled volume and occupies little space. Most important, however, is the fact that this manual presents concisely the information which the pressman often needs in a hurry.

Among the subjects covered are: Information on ink manufacturing; pigments, varnishes, and driers; color ink and color-mixing; real remedies for ink troubles, and ink pointers for pressmen. The manual sells for one dollar plus postage, and is available through The Inland Printer Company.

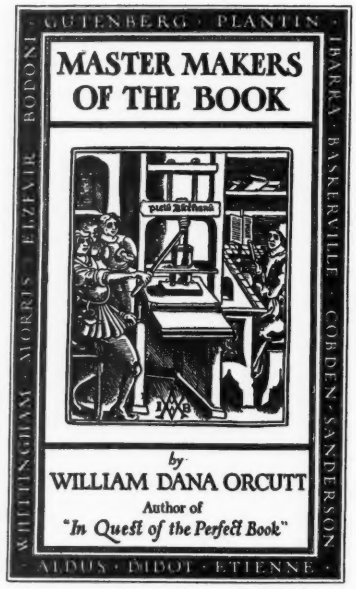
"Master Makers of the Book"

This new volume by William Dana Orcutt, who is often called the modern historian of the book, will make a singular appeal to those who would know more about the outstanding figures of different eras in the art of printing. "Master Makers of the Book" is no more a text on the early craftsmen, however, than one on the physical evolution of the book, which it traces through every phase of development. Both angles, so necessarily interwoven until perhaps now, are by Mr. Orcutt most thoroughly covered together, and without the least sacrifice to man or book. The reviewer found contemplation of the masters' ideals and the conditions that influenced them, all of which found expression in their works, most interesting. He found, besides, many facts one is ever glad to get hold of incidentally stated, like, for instance, the invention of stereotypes. What appealed most, however, was the way in which Orcutt makes Jenson, Aldus, Baskerville, and the others seem to be living and real, almost as if we knew them. The book maintains a decided hold upon the interest throughout.

In the first chapter Orcutt explains how and why the printed book came into being. Petrarch, Boccaccio, Nicolas Jenson, and the many other colorful forerunners of the great Aldus are shown waging their battle to establish the basis on which the printed book finally rested. Then the reader meets Aldus Manutius, the colossus of the early printers. He sees the actual work of the Aldine Press, with the famous large paper and then the "pocket" editions of the classics in process of their many details of production.

From this point the evolution progresses steadily, and many striking changes are introduced as the book, under the influence of Geoffroy Tory and Robert Etienne, becomes the product of a distinct art.

The advent of Christopher Plantin marks the beginning of publishing and the successful development of the triple interests of printing, publishing, and bookselling. In succession we see those many other figures whose achievements have marked milestones in the history of typography in their workshops, creating volumes which affected the history of the world. Two chapters are devoted to William Morris, the Kelmscott books, the Doves Press, Cobden-Sanderson, and Emery Walker.



Design on paper jacket of new Doubleday, Doran publication

"Master Makers of the Book" is one of the new fall publications of the Doubleday, Doran Company. It contains 270 pages and sells for $2.50, net. Orders for this book will be received and given prompt attention by the book department of THE INLAND PRINTER.

Modern Business Policies

Under the title of "Selling Policies," Prof. Paul D. Converse, an associate professor of business organization and operation at the University of Illinois, has written a practical book on modern business policies. The discussions cover policies of price, advertising, distribution, credit, instalment merchandising, and others. After outlining principles covering each case, and giving specific examples of their application, the case is thoroughly discussed from both favorable and unfavorable angles, so that the reader develops his own background of opinion supported by reason.

The experiences of internationally known business executives have been drawn upon to give the reader the ultimate in practical material. The book devotes liberal space to consideration of the policies and practices employed by such leaders as Cyrus McCormick, John Patterson, Robert H. Ingersoll, Andrew Carnegie, Henry Ford, and John Wanamaker, showing how their various records were influenced by the business policies employed. The facts concerning these men are alone sufficient to warrant the reading of this work by every business man.

Among the subjects treated in "Selling Policies" are the following: Policy formation; relation of policy to product; keeping the organization together versus shutting down; identifying and packaging merchandise; simplification as a marketing policy; price uniformity; price-cutting and maintenance; choosing a sound method of distribution; some problems in distributive methods; advertising policies; policies in handling of salesmen; purchasing and credit policies; instalment merchandising, and dealer helps. "Selling Policies" is priced at five dollars plus postage, and may be secured through The Inland Printer Company.

A Book on Metalithography

An enlarged and revised edition of Joseph Goodman's "Metalithography" has been published by Lowe & Brydone, of London. The author was formerly an instructor in lithography and the photomechanical processes in Liverpool and Manchester technical schools, and this writing is a practical treatise on the metalithographic methods employed in England and other countries. The Inland Printer Company will be glad to take care of any orders for this book through its book department.

Printing Industries Division of A. S. M. E. Holds Constructive Session

NEARLY two hundred representatives attended the national meeting of the Printing Industries Division, American Society of Mechanical Engineers, held at Rochester, New York, on November 8 and 9. The scope of the two-day meeting was extraordinarily wide, and those who attended received an amount of benefit which more than warranted the time spent at Rochester.

Color reproduction was the subject assigned for the first morning. A. J. Newton, Engraving Department, Eastman Kodak Company, opened the subject with his paper on "Photography as Used in Color Reproduction in the Graphic Arts." He gave a brief historical background of the processes used in color reproduction, and cited the difficulties with which workers in this field have been confronted. Speaking of the outstanding achievements in the reproducing of color, he said:

"In latter years, owing to the speed with which the work is required, inks have been developed which print wet, and the paper goes in at one end of the machine and comes out at the other completely printed. The most notable of these machines are the ones at the Curtis Publishing Company's plant in Philadelphia. These are the large four-color Cottrell presses which are used to print *The Saturday Evening Post* and the *Ladies' Home Journal.*

"These presses are most remarkable ones, as they are so built that they take the paper from the web and carry it on through the press on the impression cylinder, and the impressions are made from the yellow, red, blue, and black plates, one immediately following the other. These presses run at about fifty-five revolutions a minute. In the new type they carry two sets of plates, giving a much greater production. They have a broad latitude, since they are always available for running black on each side of the sheet, or two colors on each side, or two colors on one side and four colors on the other.

"It is necessary to have an ink that is absolutely correct for this type of press, the yellow being tackier and having the ability to pull the red ink from the red plate, the red to be tackier than the blue, and the blue tackier than the black. This ink condition is one of the very vital points. Formerly one great difficulty with printing wet was the trouble experienced through offsetting when the sheets came off the press.

"But a most ingenious attachment to this press prevents that. As a finished sheet comes through it is coated over with an extremely fine spray of liquid paraffin. This immediately solidifies, and when the next sheet is delivered it rests upon a minute amount of paraffin rather than on the ink, and so there is no offset. It took some time to adjust this accessory arrangement to the exact amount of paraffin necessary, but now it is so used that it does the work without any disadvantage whatever."

Taylor W. Anstead, chemist, of the Ault & Wiborg Company, then spoke upon "The Standardization of Colored Printing Inks, and Its Advantages." The speaker briefly described the materials entering into ink, and summarized the various plans suggested for standardizing colored inks for the benefit of the artist, the agency, the printer, and the customer. He conceded that no comprehensive and practical method of standardization had as yet been proposed, but said that the industry would welcome an end to the chaotic multiplicity of colors and names of inks now creating confusion in the market.

The afternoon session was called to order by Frank J. Smith, newly elected president of the United Typothetae of America. This meeting was confined to the subjects of lithographing and bronzing, the first topic being treated under the title "The Field of Lithographic Printing," by George C. Van Vechten, assistant superintendent of the Stecher Lithographic Company. He presented a very informative summary of the processes, materials, machinery, and operating methods necessary for multicolor lithographic work, and concluded with the prophecy that "future developments will undoubtedly make it possible to secure a million or more impressions from a planographic plate."

William C. Glass, past chairman of the Printing Industries Division, treated the subject of "Modern Bronzing Problems and Methods." The public demand, he stated, was responsible for the widespread use of bronze for decorative printing. Mr. Glass described the vacuum bronzer, automatic conveyors for bronzing machines, and high-speed vacuum bronzers. "Bronzing is here to stay," he said in conclusion. "It might be well, therefore, definitely to state that this operation is of sufficient importance to merit the most serious consideration and investigation from the standpoint of equipment and also of supervision."

An educational session was held in the evening, at which Frederick H. Evans, director of course development, Rochester Athenaeum and Mechanics Institute, talked on "Education." Another feature of this meeting was the address on "The Visagraph: How the Blind May Recognize Printed Letters," by Robert E. Naumburg, who demonstrated this method with the aid of a graduate of a school for the blind.

Imposition and color proving were the topics chosen for the meeting on the second morning. "The Art of Photocomposing, or Photomechanical Imposition" was discussed by William C. Huebner, secretary and manager of the Huebner-Bleistein Patents Company, who described the methods and advantages of photocomposing. He was followed by L. W. Claybourn, president of the Claybourn Process Company, who presented a paper on "The Relation of Proving to Color Printing."

On the afternoon of the second day inspection trips were conducted for the delegates through such plants as Kodak Park, Stecher Lithographic Company, Rochester *Times-Union*, Rochester *Democrat and Chronicle*, Hurst Engraving Company, the John P. Smith Printing Company, and H. H. Sullivan Company. The two-day meeting terminated with an informal dinner featuring some remarkable Japanese films.

Celluloid and Other Plate Substitutes

By ERVIN TAUSCHER

CELLULOID is engraved by hand in Germany and used the same way as linoleum blocks. Celluloid is the best of all substitutes for engraver-made zinc or other plates. It prints the most delicate tints and offers a good wearing quality. The material is rather hard, and it takes a very skilled engraver or workman to produce good plates. Extensive practice and much patience are necessary. I have at hand a specimen printed from celluloid plates.

In Germany, where many plants are equipped with a stereotyping department, one finds lead plates or stereotype plates widely used. The first-class German job compositor, who is able to do lettering and designing, transfers his design onto the blank stereotype plate, and either he or the stereotyper does the engraving. A steady hand and accuracy are necessary for producing good results. The printing quality is the same as that of woodcuts.

Stereotype plates in poster size cannot be used because of the tremendous pressure that must be applied to get good printing results. Inks containing sulphur should not be used because of the danger of chemical combinations of lead and sulphur. For smaller runs up to five hundred I have used manila cardboard or pressboard with good results. Several sheets, pasted together, form the printing plate. The design has to be simple, as it is mostly for posters, and it is cut with a knife.

An excellent material is the "Maesersche Tonplatte," manufactured by Maeser, of Leipsic, which can be used for work with very fine details; even a grain effect is possible. I have specimens of this at hand.

The prerequisite for most successful printing from any of these plate substitutes is the coöperation of pressman and printer. Careful handling of the plates by the pressman with regard to makeready and pressure, as well as technical skill in assuring non-brittle plates, is necessary. The cost of the plates, as mentioned, is negligible. The time required by an efficient craftsman depends on the size of the plate, details, and number of color plates. Some of the covers I have made required only a little more than one hour of engraving time from start to finish.

How many impressions from a linoleum block? The pressman is responsible for the answer to that question. We have printed over five thousand impressions from linoleum, and had only little wear. In Germany they have printed 75,000 posters in three colors from linoleum plates, 1,300 to 1,400 impressions an hour, and the last poster off the press was as good as the first.

Hays Retires After Thirty-two Years of Service

WHEN John W. Hays, secretary-treasurer of the International Typographical Union, gave up the reins of office to his successor, Woodruff Randolph, on November 1, he thus terminated an official service to that organization extending over a period of thirty-two consecutive years. That is a long span of time in the existence of the modern labor movement, and covers nearly one-half of the total life of the organization to which he has rendered such conspicuous service.

John W. Hays came up from the ranks at a critical time in the affairs of the union. The printing industry in America was just coming out of its swaddling clothes. Rumblings of the eight-hour day were causing thinking men very grave concern. A nation-wide strike had been declared and the fate of the international body for a time had hung in the balance, as defeat at any important point in the combat would have meant a backward step, the effect of which might require years to eradicate, if it could ever be done.

On this important question, as upon every problem that confronted the organization during his period of service, John Hays took a definite, constructive attitude. Once having made up his mind as to the course which he deemed just and right, he defended his convictions with all the eloquence and fervor of an inspired champion. Naturally many perplexing matters arose during his official career, but in their consideration Hays never permitted them to rob him of his amiable disposition or his keen sense of humor. The strength of this policy is proved by his record.

Few after-dinner speakers could excel Hays in holding his audience with dry humor and friendly sallies of wit. On the other hand, when in the heat of debate all meekness left him, and with a flow of oratory noted for its convincing logic and clarity of expression he would hammer home his point with surprising vigor and effectiveness.



JOHN W. HAYS

Hays was always a staunch advocate of contracts between members and employers, and advocated them as a fundamental principle of the union. He held that such contracts, regularly entered into, should be regarded as irrevocably binding upon the printers as union members as well as individuals. With stability of employment established by these contracts, as against the strike and lockout, the union made for strength and continuity. He encouraged the philosophy of service in union relations as a constructive social element, and insisted that organized labor could only justify its existence by being among the orderly, constructive, and patriotic forces of society.

Perhaps the best analysis of the progress and achievements made during the long official term of John Hays can be given in his own farewell message to his associates, when he summarized the union's record as follows:

"During the thirty-two years it has been my privilege to serve as an officer of the International Typographical Union many advances have been made in the trade and great progress has been made by our organization. During this time the membership has grown from fewer than thirty thousand to seventy-six thousand members; the old-age pension and the graduated mortuary benefit fund have been created and established as features of our international; the average annual earnings of our members have grown from less than one thousand dollars to more than twenty-four hundred dollars, and the Union Printers Home has developed from an infant to an institution caring for three hundred of our sick and disabled members and representing an investment of millions of dollars. The reserve funds of our organization, now aggregating more than five and one-half millions of dollars, have been multiplied more than eight times since I came to Indianapolis, and from a headquarters office consisting of two rooms in a second-rate office building the prestige and importance of the International Typographical Union have now carried it to the splendid Typographical Terrace, which is the pride of the citizenry of the headquarters city as well as of printers and other labor unionists throughout the world."

John W. Hays was born in the little town of Vankleek Hill, Ontario, Canada, on March 18, 1860, and he joined the Fargo union in 1882. Later on he transferred his card to the Milwaukee union, where he has retained his membership ever since, although his duties in Indianapolis required that he make that city his official residence.

Upon leaving office it was the desire of his close friends to present Hays with a gold watch as an expression of their good wishes, but when the collection was counted it totaled nearly two thousand dollars. Since the amount was too large to spend for a watch, the gift was presented as a purse in token of esteem for his unfailing loyalty and invaluable services to the organization.

"Dad, What Is Modernism?": A Dialog

By COLEMAN N. EVERETT

NOW, Junior, Dad has had a hard day, and he wants to read the paper before dinner. Sit down there, like a good boy, and look at the advertising I took out of the mailbox. It's just full of pictures and some type I don't have at the shop. There, that's right. Just be quiet a few minutes.

Dad, what is this printing for?

That is an advertisement of a new type face. Now don't bother me, or I'll send you out in the kitchen with your mother—I certainly will!

But, Dad, why is it all full of fat moons? And why does that big initial *T* bulge out like a barrel?

Because, Junior, it is modernistic.

What does that mean, Dad?

Why, it means that the type tries to represent the restless spirit of the time, expressed by what they call modernism.

But, Dad, what is modernism?

Modernism in typography, my son, is anything that is strange, sensational, novel—it must be different. An advertisement set in a readable and good-looking face of type such as Kennerley or Garamond, headings in a larger size of the same type, plenty of white space around the type to make it stand out in contrast, and a pleasing border in the same tone as the type—that ad. would, therefore, not be modernistic. It is too conventional, in the opinion of the modernists; it follows the judgment of typographers of experience instead of seeking to express unbridled individuality. An ad. that startles you with unexpected curlicues, heavy black spots of decoration, curving and slanting rules, and type that hurts your eyes when you read it—that is truly modernistic.

Then, Dad, you mean that every modernistic ad. is funny and bad?

Certainly not, Son. A new way of doing things is often good for an industry. Modernism, sensibly applied, puts spirit and novelty into an ad. without making it unreadable or ruining its looks. But it must be done with a light and knowing touch. A slightly modernistic border, with a modernistic face of type for the main display lines, may be enough to convey the atmosphere of modernity, ginger, liveliness.

Why is the strange-looking, black, startling kind of modernism called bad, Dad? Does it do wrong?

Yes, Son; it fails in the primary purpose of advertising, which is to help sell goods. People look at such advertising, but it is so confusing and tiring to read that they give it up. Your mother started to read that big panel, and then threw down the ad. after the fifth line. Look at it yourself, Son. What does it look like to you?

I see funny circles jumping here and there, and it hurts my eyes. But, Dad, what does this "comicalities of 1880," up in the first line, mean?

It means that this type designer is straddling a fence, by announcing a "new" type design which he boasts is based on type faces a half century old.

Then modernistic type faces are not really something new, Dad?

No, Junior. In 1901 Theodore Low De Vinne wrote an article for THE INLAND PRINTER on the passing-out of these extreme type faces, and reproduced there some types as wild and illegible as anything we find today. History repeats itself, and the designers of rabid, queer, unreadable type faces are kidding themselves and their customers.

Who is this J. L. Frazier, Dad?

He is editor of the magazine I mentioned as using De Vinne's article.

What does an editor sell, Dad?

Nothing but information. The editor of THE INLAND PRINTER must be an authority on printing, and that includes type faces. He prints the facts that will help subscribers be successful in their various printing businesses.

Dad, does J. L. Frazier like this modernistic typography?

Yes, Junior, when it produces effective and, especially, legible advertising. He condemns modernism that results in distorted, shapeless, eye-straining advertising which wastes the advertiser's money because it does not get results. He should. Lack of results cancels the future orders for the printer, and often we must thank the wilder modernistic typography for these lost orders.

Then why is J. L. Frazier's name mentioned in this dizzy type face, Dad?

THIS FACE, reviving certain comicalities of 1880, and reflecting the irreverences of today, promises to disport an air of smart depravity that should match well our present advanced tastes! Who among us is pained by the spreading contempt for classic tradition? Hardly anybody now, except J. L. Frazier of "The Inland Printer," who still envisages the ultimate triumph of virtue and of Caslon 471. Most of us are going to hell in a hurry! The designer admits that he has actually enjoyed drawing this face, and he even has in active preparation, as the type founders sometimes say, a companion italic. Oh, dear! Oh, dear!

"Junior! You drop that advertisement, quick! Do you want to be wearing those heavy glasses again?"

Because this designer expects to stir up a discussion about this "new" type face and thereby concentrate attention upon it. He is entirely aware that this editor favors sound modernism. He knows that in every issue of THE INLAND PRINTER appear favorable criticisms of specimens which display a sane use of modernism. But this designer is trusting that J. L. Frazier will reproduce the ad. complete in the magazine as a terrible example—with the designer's name boldly though unreadably looming up at both top and bottom of the advertisement.

But, Dad, is J. L. Frazier the only man who likes sane modernism?

Son, the country is full of 'em! The December issue of THE INLAND PRINTER has on page 79 an article on modernism by Kenneth Collins, who is publicity director of R. H. Macy & Company, one of the largest department stores in New York city. He says forcefully that legibility and beauty come first if goods are to be sold. And the Advertising Typographers of America, of which

the designer of this type face is a member, runs association advertising of the most legible and beautiful character. Something different, modernistic? Nay, nay! They know better; they stick to readable types and prosper.

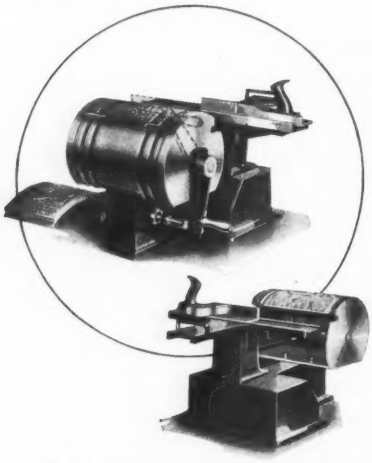
Is this job what you would call a piece of good advertising, Dad?

It isn't bad, Son, if one can fight off all those dancing circles and read it through to the end. The copy has a flip, smart tone that is supposed to express modernism. If one could avoid those blinding circles and read comfortably the copy might serve its purpose fairly well. But—oh, there's your mother calling. Run and wash your hands.

Junior! You drop that advertisement, quick! Do you want to be wearing those heavy glasses again?

WHAT'S NEW THIS MONTH

A REGISTERING MACHINE for curved plates has been placed on the market by the Belke Manufacturing Company, 2952 West Van Buren Street, Chicago. This machine is intended to save time,



Practical new Belke equipment for registering curved plates

avoid damaged plates, and greatly improve the register. The cylinder of this machine is of the exact curvature of the plating, and gives a steady foundation for consistently accurate beveling. Additional details may be secured by addressing the Belke Manufacturing Company at location mentioned above.

"HANDY TYPE SELECTOR," an unusual and practical aid for anyone who prepares layouts or chooses type faces for any purpose, has been printed and published by the Saturday Night Press, 526 West Fort Street, Detroit. It takes the form of a booklet 4¾ inches high and 7¾ inches wide, the chief feature of which is six charts of type faces, each chart presenting an average of ten different faces shown in six sizes (six-point to twenty-four-point), with two lines of the ten-point set for each face of type. Altogether sixty-two kinds of type faces are displayed, chief among them being Bodoni, Bookman, Caslon, Century, Cheltenham, Cloister, Cochin, Cooper, Garamont, Goudy, and Kennerley, with their variants such as bold, italic, condensed, extended, etc.

The selector is as novel in its use as in its arrangement. The six charts are printed on onion-skin stock, on one side only. Thus advertisements and other printed matter may be analyzed as to kind and size of type employed, or desired faces may be traced off onto layouts. This selector will be found a very valuable aid to those who seek a compact and workable guidebook on frequently used type faces in text and also the smaller sizes of display.

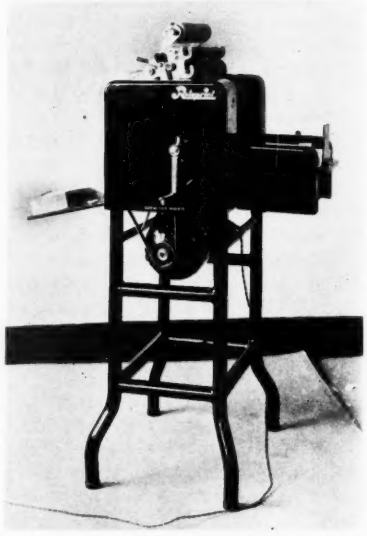
A NEW FOOT-POWER PUNCH is now being marketed by the Challenge Machinery Company, Grand Haven, Michigan, being known as the Sieber punch. Back gages are provided for giving any desired back margin on the sheet. The punch movement is easy and positive, and an eccentric shaft gives extra power to the punching stroke. The new



New foot-power punch offered by the Challenge Machinery Company

punch is mounted on a steel stand with a top measuring 16 by 34 inches over all. As sold, it includes any two solid round dies of less than a half inch diameter. Also, a foot-punch attachment can be purchased for the equipment of Sieber hand punches that are now in service, and they can be arranged for this type of operation at low cost more than justifying the installation.

TWO NEW ITEMS have been added to its line by Reiner's Rotaprint, Incorporated, of 1 Park Avenue, New York city. One is a sheet-feed machine of very compact nature, requiring only five square feet of space for operation. It reproduces letterheads, office and factory forms, maps, charts, line drawings, etc. The second new item is an



This is the new sheet-feed Rotaprint machine for office lithography. It requires five square feet operating space, and runs forty-five hundred impressions an hour

auxiliary sheet-feed attachment for the roll-feed Duplex model, which is built to produce six thousand impressions an hour. With this attachment it is possible to refeed the sheet at a rate of about four thousand an hour for the second impression, meaning not only that the reverse side of the page may be lithographed, but also that two-color work can be handled with this machine.

Press Company Establishes a House-Organ

The Heidelberg Automatic Platen Company, of 461 Eighth Avenue, New York city, which makes the Heidelberg automatic platen press, announces the publication of a monthly house-organ, *Heidelberg News*, for the information and assistance of job printers. Fifteen thousand copies of each issue are being printed, and printers who wish their names placed on this mailing list should write to the company at the above-given address at any early date.

TRADE NOTES

Brief mention of men and events associated with the printing and allied industries will be published under this head. Items should reach us by the tenth of the month.

We Beg Your Pardon

On page 62 of THE INLAND PRINTER for October appeared a copy idea illustrated with reproductions of such relics of the past as a high bicycle, a telephone instrument with a crank for signaling the operator, an old locomotive, an antiquated type of press, and so on; and the text started, "Methods and machines that belonged to grandfather's day still belong there." This effective piece of advertising was received from the Kohler Company, a St. Louis printing concern, and credit was accordingly given this firm in the caption.

However, the Cleveland Folding Machine Company, of Cleveland, calls our attention to the fact that this material was originated at its order in 1925 by Homer J. Buckley, the company's advertising counselor. The Cleveland firm utilized this copy for a broadside in September of that year, and later in another broadside mailed in August, 1927. We regret that credit for original matter was given to a firm which had borrowed the material, and that the correct original source of this very effective copy was not mentioned.

Happenings at the Publishers' Conference

The conference of periodical and newspaper publishers with representatives of the Federal Trade Commission, announced in THE INLAND PRINTER of September, was held in October in New York city. Chairman W. E. Humphrey of the Federal Trade Commission addressed the group, presenting several reasons why the conference had been called. James O'Shaughnessy, appearing as the official spokesman of the publishers, told what had been done by the publishers on this problem, especially as regards the Better Business Bureau.

The result of the conference was a decision by the conferees to continue to rely upon the Better Business Bureau for guidance in cases where the status of the advertisement or advertiser was in doubt. The Better Business Bureau, on its part, is to coöperate with the Federal Trade Commission and other governmental agencies in instances where the publisher continues to accept fraudulent advertising despite the warning of the Better Business Bureau.

Society of Typographic Arts Selects Fair Committee

Several months ago the Society of Typographic Arts, of Chicago, as was announced in THE INLAND PRINTER, offered the expert help of its membership to the World's Fair Committee as an authoritative aid in selecting artis-



PAUL M. RESSINGER

Chicago artist who has been appointed by the directors of the 1933 World's Fair to assist in maintaining high artistic standards in publicity on the event

tic and appropriate printed matter for publicizing the 1933 World's Fair. This public-spirited proposal was gladly accepted by the executive board of the World's Fair Committee, which then asked that the society appoint a committee to put into effect this assistance.

Paul M. Ressinger, well-known commercial artist and designer, who has strengthened the Society of Typographic Arts immeasurably during his administration as its chief executive, has been chosen as chairman of the committee to work with the World's Fair Committee. Obviously this vast event, although scheduled for 1933, must be advertised in almost every country of the world for months before the opening day of the fair, and it is Mr. Ressinger's intention that the posters and other material utilized for this publicity shall—in character, style, colors, and general ranking as to printing quality—represent appropriately the real significance and caliber of the World's Fair. Considering the quality of the membership from which Mr. Ressinger's committee is to be selected, the results of its work under his direction should be eminently pleasing and valuable in "selling" this event to the world.

A. S. M. E. Division to Meet

The Printing Industries Division of the American Society of Mechanical Engineers, which holds its annual meeting in New York city, December 3 to 7, will devote one evening to a symposium on pressroom conditions. Leaders in the printing industry have been invited to take part in this project.

Will Colors Sell the Bible?

A New York city pastor with a sense of salesmanship is now advocating that Bibles be fitted with gaily colored covers to increase their salability. The pastor-salesman is Dr. Milo Hudson Gates, of the Chapel of the Ascension, and in a recent sermon he deplored Bibles that are "made to look like coffins." A Bible happily decked in pleasing tints would make a far greater appeal than one hinting of solemnity and sorrow, believes Dr. Gates. Is he right?

Use of Odd-Sized Cards and Envelopes Opposed

Greeting cards and envelopes of nonstandard size have met the disapproval of the Post Office Department, according to R. S. Regar, third assistant postmaster general, who states as follows in a bulletin to postmasters:

"The attention of the postmasters is again called to the campaign carried on

by the department to discourage the use of small and irregular-sized greeting cards and envelopes in the mails. Postmasters are urged to make every proper endeavor to secure the coöperation of manufacturers, dealers, and the public generally in the elimination of such cards and envelopes in order that the postal service may be relieved of the burden of handling them and the mails thus be effectively speeded up."



Save for the commanding steeple the unusual plant of the Procter & Collier Company, Cincinnati, here shown flood-lighted at night, is like a huge residence

Evening Paper Uses Morning Paper for Correction

The Miami (Fla.) *Daily News*, an evening paper, recently set an interesting precedent by purchasing space in the *Herald*, Miami's morning newspaper, for the correction of an error that had appeared in the *News* of the previous day. The step was taken in order that the error might be publicly corrected probably six hours prior to the appearance of the next issue of the *News*. It is supposed to be the first time that a newspaper has ever protected its reputation for truthfulness by paid advertising in a competitor's columns.

Cincinnati Plant Effectively Illuminated at Night

What can be done toward enhancing the effectiveness of a naturally beautiful building through night illumination is demonstrated by the accompanying illustration, which shows the Cincinnati plant of the Procter & Collier Company, advertising company, under the agreeably softening influence of a well-selected lighting system. Eight 1,000-watt lamps, seven 500-watt lamps, and three 250-watt lamps were utilized for this lighting system.

The effect is truly beautiful, and can be appreciated from a distance of at least several miles. The company has received many letters of commendation for its addition to the city's list of notable spots of beauty, some of these having been written by non-residents who, happening to notice the effect while temporarily in Cincinnati, felt that they should express their appreciation to all those responsible for this achievement.

Halftones and Color Plates Loaned Gratis

Every aggressive printer believes that the work he produces should prove his ability. Oftentimes, especially when laying out his own printed advertising, he faces the lack of pleasing and impressive halftones or color plates with which to prepare attractive specimens. To order such cuts or plates involves heavy engraving expense which is difficult to justify, as usually these cuts or plates can be used only once. On the other hand, color and illustrations are vital factors of the printed job.

For any printer in the United States who faces such a problem there is one way out, as follows: The Union Pacific Railroad possesses many halftones and four-color process plates of beautiful scenes along its right of way in the Rocky Mountains, and in Yellowstone National Park, Zion National Park, and other points of beauty and interest in the Rockies. Any printer in this country wishing to make use of some of these halftones and color plates in his printed advertising is welcome to do so without expense. The offer stands good whether the material is to be used in a house-organ or on a folder, blotter, or any other piece. Inquiries should be addressed to W. S. Basinger, passenger traffic manager, Union Pacific Railroad, Union Pacific Building, Omaha, Nebraska, regarding these cuts.

Brandtjen & Kluge Increases Its Capacity

Brandtjen & Kluge, Incorporated, St. Paul, Minnesota, which manufactures the Kluge feeder and has recently purchased the patents and rights on the Miller feeder, has purchased and is remodeling a large factory building in the commercial district of St. Paul. The extra work involved by this company's acquisition of the production and servicing of the B. & K. (formerly Miller) feeder, plus the demands for Kluge installations, have made it necessary to run a night shift at the Kluge plant.

Our Sunday Visitor, Incorporated, a publishing concern of Huntington, Indiana, has just installed one 10 by 15 Kluge unit with a split-disk attachment for printing church collection envelopes in two colors, feeding them automatically two at a time. This company's first Kluge was installed two years ago.

Caslon Company Is Awarded Silvertone Placque

The Silvertone Envelope Award, a bronze placque offered by the Standard Envelope Manufacturing Company, of Cleveland, for the best envelope design submitted at the Direct Mail Advertising Association convention in Philadelphia, was won by the Caslon Company, Toledo, Ohio. The prize-winning envelope design was "The Ace of Shovels,"



Trophy awarded to the Caslon Company, Cleveland, for best envelope design executed on Silvertone envelopes during 1928

produced for the Ohio Power Shovel Company, Lima, Ohio.

The Standard company states that this is the first award ever made for envelope design. The only limitation that is placed upon the design is that it must have been utilized with the Silvertone envelope; but otherwise every competitor for the placque has a free hand in the execution of his ideas. This presentation is made annually, and all those who require additional details should address the Standard company.

S. T. A. Course in Typography Under Way at Chicago

A course in fine typography, under the supervision of the Society of Typographic Arts, opened on November 19 at Newberry Library, Chicago. Meetings will be held every Monday evening for a period of twelve weeks.

Douglas C. McMurtrie, a well-known typographer and type designer, will direct the course. Among those who will lecture during the course of the meetings, in addition to Mr. McMurtrie, are J. L. Frazier, the editor of THE INLAND PRINTER; Lloyd Smith, of the Maurice H. Needham agency; Frank H. Young, of Young, Timmins & Smith, and a number of others prominent in typographic and advertising fields.

In this season's course no attempt will be made to deal with the history of printing and the historical background of typography. Efforts will be directed toward the problems encountered in the actual use of type. Several of the lectures will be devoted to the processes of printing and illustration. The lectures are open to all interested in the graphic arts, the only cost being a fee of $1.50.

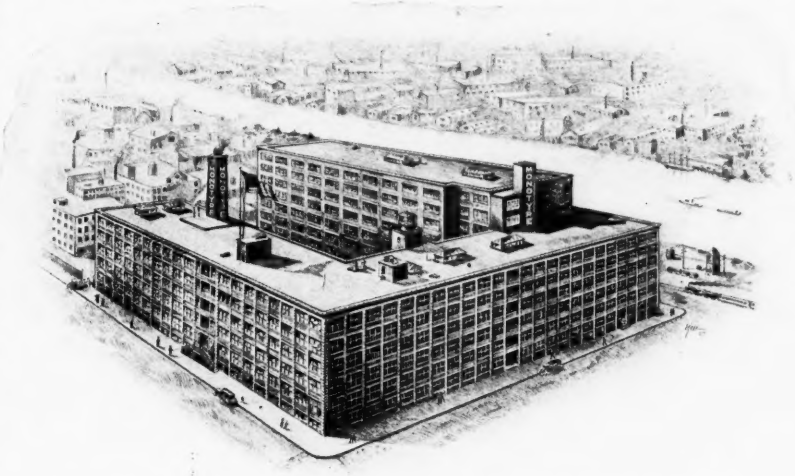
Amendments to I. T. U. Laws Are Proposed

On November 28 a ballot containing proposed amendments to the laws of the International Typographical Union was placed before the membership. The initial proposition would increase from five to eight the number of mailer members necessary before a charter can be secured, eliminate reference to allied crafts and trades, and remove the requirement that printer and mailer unions be compelled to negotiate contracts of employment jointly.

The second proposal would increase the salary of the I. T. U. president and secretary-treasurer from five thousand to seventy-five hundred dollars a year, and that of the vice-president from four to five thousand dollars. The third proposition would require publication in the *Typographical Journal* of a list of the unions endorsing any amendment initiated by a local union.

A Versatile Type Designer

THE printing and allied industries, like every other field of activity, benefit by the skilled and diligent efforts of many men whose names are seldom given any publicity. Prominent in this list is the name of Sol. Hess, assistant art director of the Lanston Monotype Machine Company; and his record of accomplishments thoroughly justifies a few paragraphs of spotlight.



Plant of Lanston Monotype Machine Company, Philadelphia. Drawing made by Sol. Hess, type designer



SOL. HESS

Who took time off from his regular job of drawing letters to do the pencil illustration reproduced above

At the age of thirteen, young Hess was awarded a free state scholarship for a three-year course at the Pennsylvania Museum and School of Industrial Art, at Philadelphia. His work here earned for him a one-year scholarship given by the institution, and thus he was enabled to complete four years of study. Following graduation Sol. designed textiles and fabrics for a year. In 1902 he secured a position in the Lanston company's drawing room, and in 1922 was made assistant art director of that company.

Mr. Hess has supervised the designing of practically every type face that has been put out by the company during the last twenty years, with the exception of those created by Frederic W. Goudy. The original designs by Mr. Hess include the following faces: Cochin Bold, Bold Italic, and Open; Hess Bold, Bold Italic, Title, Title Italic, Old Style, and Old Style Italic; Goudy Heavy Face Condensed, Bold Swash, and Handtooled Swash; Italian Wide; Bodoni Bold Paneled; Broadway Engraved; Cooper Tooled; Scotch Roman Swash, and New Bookman. His work also includes the designing of special faces and the redesigning of old faces, and he has created many designs for ornaments and borders. The accompanying illustration of the Lanston plant is a specimen of the work done by this designer outside of his own field, and his artistic versatility is the occasion for this brief article.

The careful training he received in his art education, and the years of earnest endeavor given by Mr. Hess in the interests of his company, have established him with a standing of which any designer might justly be proud. He proves the case for those who may wonder whether type designing offers a sufficiently broad and enjoyable future to justify making it their career.

S. H. Horgan, Photomechanical Editor, Goes to London

Those who follow the Photomechanical Methods department of THE INLAND PRINTER, and even the thousands of other readers who habitually thumb through every newly arrived issue in order to decide which article or department makes first bid for their attention, will recognize the name of S. H. Horgan. For a decade of years, then a score, then three decades, and for years after that this authority has guided the



STEPHEN H. HORGAN
One of the world's foremost authorities on photoengraving, who will spend winter in England

readers of THE INLAND PRINTER aright on their photomechanical problems and on new developments in that field. And, let it be added, THE INLAND PRINTER trusts that he shall continue this impartial and reliable service to its readers for unnumbered years to come.

However, the protracted illness of a daughter in London, England, makes it necessary for Mr. Horgan to take up residence in that city, at least for six or seven months. The department will be handled by him in the usual manner, and inquiries will receive the same thorough attention that he has given them in the past. While in person he is to be abroad, he will be found in THE INLAND PRINTER as always, and his thousands of friends trust that circumstances will permit him to return to the United States at a very early date.

Cleveland "Press" Celebrates Fiftieth Birthday

The employes and executives of the Cleveland *Press* gathered at the Public Auditorium on November 2 in celebration of this newspaper's fiftieth birthday. Fifty years ago to that day the *Press* began publication—a small four-page newspaper, christened the *Penny Press*, with a first day's run of sixteen thousand copies, sold by boys on the street. At that time the editor—who was E. W. Scripps, one of the founders of the Scripps-Howard organization—was paid twelve dollars a week, and the advertising manager, then the highest-salaried man on the staff, was given twenty dollars a week.

The editorial policy of the *Penny Press*, as published in that first issue, is just as applicable today as it was then. The statement of policy reads:

"We have no politics, that is, in the sense of the word as commonly used. We are not Republicans, not Democratic, not Greenback, and not Prohibitionists. We simply intend to support good men and condemn bad ones, support good measures and condemn bad ones, no matter what party they belong to.

"We shall tell no lies about persons or policies for love, malice, or money. It is no part of a newspaper's business to array itself on the side of this or that party, or fight, lie, or wrangle for it. The newspaper should simply present all the facts the editor is capable of obtaining concerning men and measures before the bar of the public, and then, after having discharged its duty as a witness, be satisfied to leave the jury in the case—the public—to find the verdict." A splendid policy!

Printing Course Now Conducted at Veterans' Hospital

A course in printing has been established in conjunction with the Occupational Therapy Shop of the United States Veterans' Hospital No. 42, Perry Point, Maryland. Through this course about a dozen convalescing veterans, some of them with previous experience, are learning a trade and also taking their thoughts away from their physical troubles. All hospital office forms, menu sheets, tickets, and other jobs are turned out in this small plant, and a monthly publication, the *Perry Point Bulletin*, is being produced. The *Bulletin* was first handled with a stencil machine, but now it is set in ten-point Cheltenham and is run on a 12 by 18 press. A stapler and a paper cutter are also part of the equipment. The type, and machinery to the value of about a thousand dollars, have been contributed by Legion auxiliaries in Pennsylvania, Delaware, and Maryland.

Gutenberg Society, of Mainz, Shows Progress

The Gutenberg Society, an international scientific organization located in Mainz, Germany, has been developing rapidly within the last few years. The record of membership shows a steady increase, and new members are being enrolled almost daily. The charge for membership includes copies of valuable editions, which are to be sent to all members without additional cost. This feature is made possible by important contributions made to the society. Applications for membership should be made to Dr. A. Ruppel, director of the Municipal Library and the Gutenberg Museum, at Mainz, Germany.

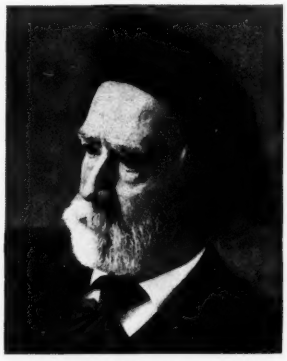
Increased Earnings Reported by A. T. F. Company

The American Type Founders Company reports a net profit of $1,243,643.67 earned on outstanding capital stock for the year terminating on August 31. Joseph F. Gillick, president of the company, states that the National Paper and Type Company, a subsidiary, is operating on a profitable basis. Regarding Barnhart Brothers & Spindler, another subsidiary, Mr. Gillick reports that, because of the duplication of effort and selling expense with separate maintenance of this company, the board of directors has deemed it advisable to put into effect the merger of Barnhart Brothers & Spindler with the American Type Founders Company.

The other executives of this company are: Vice-president, Joseph W. Phinney; vice-president and secretary, Walter S. Marder, and vice-president and treasurer, J. Russell Merrick.

Centenary of De Vinne's Birth to Be Celebrated

On December 25, 1828, Theodore Low De Vinne was born at Stamford, Connecticut. And now, looking ahead to the



THEODORE LOW DE VINNE
New York master printers will celebrate the centenary of his birth at December meeting

Christmas Day centenary of the birth of this great leader, the organizations in the industry are planning proper and sincere recognition of the occasion. The New York Employing Printers Association will take recognition of the event at its meeting in December, although the exact program has not yet been prepared, and other groups are arranging meetings which shall render to the memory of De Vinne the honor and veneration it so richly deserves.

THE INLAND PRINTER

J. L. FRAZIER, *Editor* MILTON F. BALDWIN, *Associate Editor*

Published monthly by

THE INLAND PRINTER COMPANY

632 SHERMAN STREET, CHICAGO, U. S. A.

NEW YORK ADVERTISING OFFICE, 1 EAST 42D STREET

ADDRESS ALL COMMUNICATIONS TO THE INLAND PRINTER
632 SHERMAN STREET, CHICAGO

Vol. 82 DECEMBER, 1928 No. 3

THE INLAND PRINTER is issued promptly on the first of each month. It aims to furnish the latest and most authoritative information on all matters relating to the printing trades and allied industries. Contributions are solicited and prompt remittance made for all acceptable matter.

Members of Audit Bureau of Circulations; Associated Business Papers, Inc.; National Editorial Association; Graphic Arts Association Departmental of the Associated Advertising Clubs of the World; New York Employing Printers' Association; New York Printers' Supply Salesmen's Guild; Printers' Supplymen's Guild of Chicago; Chicago Association of Commerce; Chicago Business Papers Association.

SUBSCRIPTION RATES

One year, $4.00; six months, $2.00; payable always in advance. Sample copies, 40 cents; none free.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. Make all remittances payable to The Inland Printer Company.

When Subscriptions Expire the magazine is discontinued unless a renewal is received previous to the publication of the following issue. Subscribers will avoid any delay in the receipt of the first copy of their renewal by remitting promptly.

Foreign Subscriptions.—To Canada, postage prepaid, four dollars and fifty cents; to all countries within the postal union, postage prepaid, five dollars per annum in advance. Make *foreign* money orders payable to The Inland Printer Company. No foreign postage stamps accepted.

IMPORTANT.—Foreign money orders received in the United States do not bear the name of the sender. Foreign subscribers should be careful to send letters of advice at same time remittance is sent, to insure proper credit.

Single copies may be obtained from all news dealers and typefounders throughout the United States and Canada, and subscriptions may be made through the same agencies.

Patrons will confer a favor by sending us the names of responsible news dealers who do not keep it on sale.

ADVERTISING RATES

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements to secure insertion in the issue of any month should reach this office not later than the fifteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods are required to satisfy the management of this journal of their intention to fulfil honestly the offers in the advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisements for cause.

FOREIGN AGENTS

RAITHBY, LAWRENCE & Co. (Limited), De Montfort Press, Leicester, England.
RAITHBY, LAWRENCE & Co. (Limited), Thanet House, 231 Strand, London, W. C., England.
PENROSE & Co., Farringdon Road, London, E. C., England.
WM. DAWSON & SONS, Cannon House, Bilgrim Street, Ludgate Circus, London, E. C., England.
ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney, and Adelaide, Australia.
ALEX. COWAN & SONS (Limited), Wellington, New Zealand.
F. T. WIMBLE & Co., 87 Clarence Street, Sydney, N. S. W.
H. CALMELS, 150 Boulevard du Montparnasse, Paris, France.
JOHN DICKINSON & Co. (Limited), Cape Town, Durban, and Johannesburg, South Africa.
A. OUDSHOORN, 23 Avenue de Gravelle, Charenton, France.

WANT ADVERTISEMENTS

Prices for this department: Under heading "Situations Wanted," 50 cents per line; minimum $1.00. Under all other headings, price 75 cents per line; minimum $1.50. Count ten words to the line. Address to be counted. Price the same whether one or more insertions are taken. **Cash must accompany order.** The insertion of ads. received in Chicago later than the fifteenth of month preceding publication not guaranteed. We cannot send copies of THE INLAND PRINTER **Free** to classified advertisers. Remit 40 cents additional if copy is desired.

BIDS WANTED

OFFICIAL NOTICE—In compliance with Section 22 (b), Constitution, Laws and By-Laws of the Sovereign Camp of the Woodmen of the World, proposals to print and deliver at its office in Omaha, Neb., blanks, blank books, stationery, advertising leaflets, constitutions, laws and by-laws, receipts, blank applications, etc., as needed during the period from January 1, 1929, to December 31, 1929, are invited. Specifications and conditions will be furnished on application to W. A. Fraser, Sovereign Commander, and John T. Yates, Sovereign Clerk, W. O. W. Building, Omaha, Nebraska, and will be submitted at the meeting in February, 1929, of the Sovereign Executive Council, it being understood that should any or all of the bids submitted be unsatisfactory, they may be rejected and proposals again invited. W. A. FRASER, JOHN T. YATES, Supply Committee, Sovereign Camp of the Woodmen of the World, Omaha, Nebraska.

BOOKS AND SYSTEMS

THE MUNDER SYSTEM for Paper Selection, holding in one unit 313 sample books representing nationally distributed book and cover papers from 45 paper mills; the system represents "Wings to just the right paper." A direct line, maximum speed, minimum effort. Literature upon application. Publishing Division, NORMAN T. A. MUNDER & COMPANY, Baltimore, Md.

WHY WASTE TIME figuring paper stock by old-fashioned methods when the Printer's Paper Cost Finder does it for you quickly, easily, correctly? Any number sheets, any ream weight, any price per pound; used in 45 states, Canada, Hawaii, Bermuda. Sent on trial. Information free. FITCH BROS., Central City, Nebraska.

"THE STORY OF THE ALPHABET," and "Pre-Alphabet Days," by Otto F. Ege, Cleveland School of Art. Illustrated circular upon application; very interesting books telling about the alphabet. Publishing Division, NORMAN T. A. MUNDER & COMPANY, Baltimore, Md.

FOR SALE—Unbound volumes of The Printing Art, Cambridge, Mass., and the Craftsman Magazine, Gustav Stickley, New York, in good condition. H. E. JOHNS, 513 North Street, Oil City, Pa.

BOOKS AND SYSTEMS for printers and publishers. Complete, illustrated catalog free. PORTE PUBLISHING COMPANY, Salt Lake City, Utah.

BUSINESS OPPORTUNITIES

BUSINESS OPPORTUNITY IN LOS ANGELES—Established California corporation, publishing and printing, wants active, experienced printer (German-American), age about 40, to take charge of and develop growing job-printing department; must invest $2,500 in the shares of the corporation and be willing to hustle; this is an unusual opportunity for the right man. D 946.

FOR SALE—Printing and Office Supply business in central Florida, not in the hurricane district; modern shop in every respect and doing business of $50,000 a year; good location and in good farming community; will sell at actual value and can be handled for $25,000; owners have other interests. Need not reply unless you have cash and mean business. D 923.

FOR SALE

FOR SALE—Largest stock of equipment for the composing room, bindery, pressroom and folding-box plant, specializing in modern profit-producing equipment that for all practical purposes gives the same results as new; on hand many specialties, such as: Hancock and Premier line-up tables, saws, proof presses, embossers, shears, lever and power cutters, patent bases, Miehle presses, job presses, chases, 40-, 55- and 68-inch large drum cylinder cutters and creasers. Buyers in central and western territory write for list. THE WANNER COMPANY, 714-716 S. Dearborn Street, Chicago.

FOR SALE—25,000 colored pictures size 4 by 6, and 20,000 calendar pads size 2½ by 4½, with November and December, 1928, and year 1929; cheap. LOGAN PRESS, 3811 W. North Avenue, Chicago.

FOR SALE—We offer used Kidder roll-feed bed and platen and rotary presses of various styles and sizes; your inquiries solicited. GIBBS-BROWER COMPANY, 261 Broadway, New York city; 166 West Jackson Boulevard, Chicago.

HARRIS AUTOMATIC printing presses, all models and sizes, single and two-color, rebuilt and guaranteed; prompt delivery, fair prices. KONECKY BROS., 252 Pennsylvania Avenue, Brooklyn, N. Y.

Megill's Patent
SPRING TONGUE GAUGE PINS
Reg. U. S. Pat. Office



QUICK ON. The universally popular Gauge Pin. $1.80 dozen.

Megill's Gauge Pins
for Job Presses
Accurate and uniform. We make a large variety. Insist on Megill's products. Dealers or direct. *Circular on request.*
THE EDWARD L. MEGILL COMPANY
Established 1870
761-763 Atlantic Ave., Brooklyn, N. Y.

Our registered Trade Mark is on every genuine box. We are the pioneer maker of Gauge Pins and stand back of our products.



BOOKBINDERS' MACHINERY—New model National book sewing machines; also rebuilt machines. Write for particulars. JOSEPH E. SMYTH CO., 727 S. Dearborn Street, Chicago, Ill.

FOR SALE—Goss web; takes 8 pages, 6, 7 or 8 columns, complete with stereotype outfit for curved plates. GEO. H. SEDGWICK, Orange, New Jersey.

FOR SALE—50-inch Seybold "Dayton" cutter. D 792.

HELP WANTED

Composing Room

A TRADE COMPOSITION HOUSE doing work for particular printers has an opening for a combination monotype keyboard operator and printer; none but the best can hold the job; non-union. Tell what you can do, give age and references. J. E. WALKUP, 403 Fourth Avenue, S., Minneapolis, Minn.

WANTED—Up-to-date typographer who can qualify as working foreman in composing room of medium size, well-equipped, progressive plant, specializing in high-grade Direct-Mail Advertising printing, located in New York state. D 921.

THERE IS AN OPENING in Detroit for a thoroughly competent composing-room foreman; one who can handle both men and the routine of his room in an efficient manner. D 940.

Miscellaneous

LEARN LINOTYPING OR INTERTYPING at home, spare-time study; steady work $55 a week. The Thaler system of linotype operation, together with a complete all-metal Thaler keyboard given with each course, makes learning easy and interesting. Write now for details and special short-time offer. THALER SYSTEM, 212 Legal Bldg., Washington, D. C.

Pressroom

WANTED—Printing job-press foreman; requirements of applicants are as follows: must know how to make ready on jobwork of all classes and be able to instruct help; must be experienced in the proper care of machinery; must know possibilities of presses, both automatic and hand-fed, and how to get results; must understand color; must have executive ability to properly control department. Apply, giving full qualifications, age, wages expected, to D 819.

HELP WANTED—Expert; color; patent bases; steady; good wages. LISIECKI, 225 Varick Street, New York city.

Salesmen

SALESMEN who call upon the printing trade to sell on commission basis our improved spring-tongue gauge pin; a good proposition for the printing-ink salesmen. CHAS. L. STILES, 64 Hanford Street, Columbus, Ohio.

REPRESENTATIVE, sales, in unoccupied territory; steel engraved stationery; good proposition, attractive, high-class line, old firm. Box 426, Columbus, Ohio.

INSTRUCTION

MILO BENNETT'S SCHOOL—The world's best and one of the oldest; fine intertypes and linotypes, good building and surroundings; practical course at the big school, $10 per week; correspondence course, with keyboard, $28; anyone desirous of increasing speed or taking up linotype or intertype operation or mechanism, write for free catalog. MILO BENNETT'S SCHOOL, Toledo, Ohio.

LINOTYPE INSTRUCTION—Largest linotype school in the country; established 20 years; thousands have attended; the fastest, easiest method of operating; series of lesson sheets; careful individual instruction; favorite school for printers for years; five weeks $100. Inspection invited. EMPIRE SCHOOL, 206 East 19th Street, New York; telephone Gramercy 5733.

PERSONAL

IS YOUR PLANT UNPROFITABLE? Competent executive with considerable experience and results solicits confidential requests for correcting unprofitable printing establishments through personal service only. No courses, books, propaganda or other connections. Give full details of situation for complimentary opinion. D 943.

SITUATIONS WANTED

Bindery

JOB RULER, alert, energetic, steady young man, 40 years old; wealth of experience all details; clean, fast, uniform, high quality; accustomed to working with live organizations; wish change; western states preferred. State requirements and terms. ROBT. J. MECKE, 1693 Grove Street, Brooklyn, N. Y.

SITUATION WANTED—Bindery man, thoroughly experienced in all branches of the trade, folder-operator, cutter and edition bindery worker, desires foremanship of medium-sized bindery doing catalog and edition work. D 937.

Composing Room

MONOTYPE MACHINIST, 10 years' experience, six years in last position; references furnished; will go anywhere if steady employment assured; union. R. GAGNON, 30-36 Cresent Street, Astoria, L. I.

MONOTYPE CASTER MAN, with nine years' practical experience, is open for a position. RICHARD L. McKEVITT, 407 W. Main Street, Waterloo, N. Y.

COMPOSING-ROOM FOREMAN; practical printer; long experience as foreman; know how to handle help to get results; go anywhere; union. D 932.

PROMINENT TYPOGRAPHER, practical printer, foreman, qualified by experience and reputation to create unusual printing; East preferred. D 936.

Managers and Superintendents

PRINTER, FOREMAN, superintendent, or general shop executive, with comprehensive office and practical shop experience, is seeking a permanent connection in an organization where the promise is performed; qualified to render valuable service and assume full charge of production, or office management, or both; can meet the most exacting requirements as to loyalty, character, intelligence, honesty and initiative; married, dependable; Consistory Mason, Elk, Odd Fellow, Pythian; go anywhere; what have you for me? D 903.

PRINTING SUPERINTENDENT—Practical man of wide experience and proven ability on all kinds and classes of work from the cheapest to the highest grade of catalog, commercial, publication and process color-work; can take full charge of your plant; give you a satisfactory production of both quality and quantity in an economical manner; will go anywhere; now employed; good references. D 939.

MANAGER, high-class executive, is seeking connection with printing and lithographing plant as manager, sales manager or general superintendent; thoroughly conversant with both letterpress and offset lithographing in high-class creative work; executive ability and practical training; can become financially interested if desirable. D 944.

MANAGER equipped to take complete charge of plant; 20 years' successful managerial experience in general printing and advertising; estimator, plans, copy, layout; I can make your plant pay a profit if anyone can. D 945.

CALENDAR SUPERINTENDENT desires position after January 1st; practical experience in all departments, from laying out a calendar line to finishing; satisfactory references. D 929.

MANAGER-SUPERINTENDENT—Young man of wide experience desires connection in the East with small, growing firm; tasty typographer; producer. D 817.

Pressroom

ROTARY PRESS SUPERINTENDENT and designer wishes to make a change; thoroughly experienced in all makes of rotary presses from one to four color. D 941.

CYLINDER PRESSMAN wishes steady position; 12 years' experience; knowledge of Kelly vertical and platens; Middle West only; union. D 784.

Proofroom

A TRAINED, efficient, mature proofreader open for engagement to take charge; seven years as head of one of largest and most methodical proofrooms in country; afterwards foreman of one advertised as "one of the most efficient"; references. D 938.

Stereotyper

A GOOD JOB STEREOTYPER is open for position. D 942.

WANTED TO PURCHASE

WE ARE INTERESTED in a 20 by 30 Cutter and Creaser, also an automatic carton gluer for medium-size cartons, rule bender, rule cutter and saw trimmer. What can you offer? GIBSON HOWELL CO., 140 Cator Avenue, Jersey City, N. J.

WANTED—Harris one-color Model S-1 printing press, any condition; give serial number, full description, best cash price. ROBT. NOVAK & CO., 537 S. Dearborn Street, Chicago, Ill.

WANTED—39 by 53 Miehle, No. 3000 or over; also 29 by 41 four-roller with feeder or feeder only. THE WANNER COMPANY, 716 S. Dearborn Street, Chicago, Ill.

WANTED—Bronzing machine; state condition and size. LONG-JOHNSON PRINTING CO., Jackson, Tenn.

BUSINESS DIRECTORY

Advertising Service

GET NEW CUSTOMERS, hold old ones. "Tabloid" house-organ exclusively for printers; has 8-year record of results; costs little; easy to produce. Details and sample free. WRITERS' STUDIO, P. O. Box 528, St. Petersburg, Florida.

Dissipate Static..DOYLE ELECTRIC SHEET HEATER..*Prevent Offset*

Conquer Lint..DOYLE VACUUM SHEET CLEANER..*Conquer Dirt*

Doyle's Brilliant Gold Ink
Doyle's Setswell Compound

J. E. DOYLE COMPANY
310 Lakeside Ave., Cleveland, Ohio

Doyle's Liquid Reducer
Doyle's Fast Dryer

Bookbinding Machinery

LATHAM MACHINERY COMPANY, 1143 Fulton Street, Chicago. BRANCHES: 461 Eighth Avenue, New York city; 531 Atlantic Avenue, Boston; Bourse Bldg., Philadelphia. Wire stitchers, perforators, punching machines, round-corner cutters, tab-cutting machines, numbering machines, embossers, creasing and scoring machines, job backers, standing presses, hand stabbers.

JOHN J. PLEGER, 504 Sherman Street, Chicago, Ill. Hinged paper covering machine, book back gluing machine, round-corner turning-in machine, stripping machine and strip end trimmer.

Brass Rule

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Brass Typefounders

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Calendar Pads

BERGENFIELD CALENDAR COMPANY, Bergenfield, N. J. Most complete assortment of calendar pads; daily date, monthly, tri-monthly; latest Cooper Black figures, super quality, lowest prices. Write for catalog and price list.

THE SULLIVAN PRINTING WORKS COMPANY, 1062 Gilbert Avenue, Cincinnati, Ohio. Calendar pads now ready for shipment; the best and cheapest on the market; write for sample books and prices.

Chalk Relief Overlay

COLLINS "Oak Leaf" chalk overlay paper. The most practical, most convenient and the quickest method of overlay known. Send for free manual, "How to Make Chalk Overlays." A. M. COLLINS MFG. COMPANY, 1518 Walnut Street, Philadelphia, Pa.

Chase Manufacturers

BARNHART BROS. & SPINDLER—See Typefounders.

Composing-Room Equipment—Wood and Steel

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

BARNHART BROS. & SPINDLER—See Typefounders.

THE WANNER CO., 716 S. Dearborn Street, Chicago.

Counting Machines

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Cylinder Presses

AMERICAN TYPE FOUNDERS CO.—Kelly presses, Kelly Automatic jobber.

BARNHART BROS. & SPINDLER—See Typefounders.

Easels for Display Signs

EASELS for display signs. STAND PAT EASEL CO., 439 E. Fort Street, Detroit, Mich.

Electrotypers' and Stereotypers' Machinery

THE OSTRANDER-SEYMOUR CO., general offices, 1874 S. 54th Avenue, Cicero, Chicago, Ill.; Eastern office, 38 Park Row, New York. Send for catalog.

Electrotypers' Supplies

G. C. DOM SUPPLY CO., 125 East Pearl Street, Cincinnati, Ohio.

Embossing Composition

STEWART'S EMBOSSING BOARD—Easy to use, hardens like iron; 5¾ by 9½ inches; 12 for $1.25 postpaid. THE INLAND PRINTER COMPANY, Chicago.

Engraving Methods

ANYBODY CAN MAKE CUTS at trifling cost with my simple transferring and zinc etching process; price $1. Particulars, many specimens and testimonials for stamp. THOS. DAY, Windfall, Ind.

Heaters and Humidizers

HUMIDIZERS are the coming thing. Ours are also pure air machines. Write for circular. Also gas and electric heaters, 10 models, efficient and safe. UTILITY HEATER CO., 239 Centre Street, New York.

Lithographers' Supplies

G. C. DOM SUPPLY CO., 125 East Pearl Street, Cincinnati, Ohio.

Numbering Machines

TYPOGRAPHIC HAND and Special. THE AMERICAN NUMBERING MACHINE CO., Brooklyn, N. Y.; Branch: 123 W. Madison Street, Chicago, Ill.

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Overlay Process for Halftones

SIMPLE AND PRACTICAL. Write for samples, terms. Makes halftones print right. DURO OVERLAY PROCESS, 804 Bartlett Avenue, Milwaukee.

FREE MANUAL, "How to Make Chalk Overlays." A. M. COLLINS MFG. CO., 1518 Walnut Street, Philadelphia, Pa.

Paper Cutters

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

BARNHART BROS. & SPINDLER—See Typefounders.

Perforating, Slitting and Scoring Attachments

THE MYOVER—Perforates, slits and scores while you print; for Kelly presses; satisfaction guaranteed. MYOVER-STRYKER & COMPANY, Fredonia, Kansas.

Photoengravers' Machinery and Supplies

THE OSTRANDER-SEYMOUR CO., general offices, 1874 S. 54th Avenue, Cicero, Chicago, Ill.; Eastern office, 38 Park Row, New York. Send for catalog.

G. C. DOM SUPPLY CO., 125 East Pearl Street, Cincinnati, Ohio.

Plateless Process Embossing

PLATELESS engraving and embossing equipment. Send for circular. HUGO LACHENBRUCH, 18 Cliff Street, New York.

Printers' Machinery and Supplies

THE WANNER CO., 716 S. Dearborn Street, Chicago. New, rebuilt and used equipment. Materials and Outfits. Send for our Bulletin.

Printers' Rollers and Roller Composition

BINGHAM'S, SAM'L, SON MFG. CO., 636-720 Sherman Street, Chicago; also 514-516 Clark Avenue, St. Louis; 88-90 S. 13th Street, Pittsburgh; 706-708 Baltimore Avenue, Kansas City; 274-276 Trinity Avenue, S. W., Atlanta, Ga.; 629 South Alabama Street, Indianapolis; 1310 Patterson Avenue, Dallas, Tex.; 721-723 Fourth Street, S., Minneapolis, Minn.; 1025 W. Fifth Street, Des Moines, Iowa; East and Harrison Streets, Springfield, Ohio; 1432 Hamilton Avenue, Cleveland, Ohio; 223 W. Ransom Street, Kalamazoo, Mich.; 4391-93 Apple Street, Detroit, Mich.; 911 Berryhill Street, Nashville, Tenn.

Printers' Supplies

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

BARNHART BROS. & SPINDLER—See Typefounders.

Printing Machinery, Rebuilt

THE RATHBUN & BIRD COMPANY, 85 Grand Street, New York city. Printers' and Bookbinders' Machinists.

BARNHART BROS. & SPINDLER—See Typefounders.

Printing Material

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

BARNHART BROS. & SPINDLER—See Typefounders.

Printing Presses

DUPLEX PRINTING PRESS CO., stereotype rotary presses, stereo. and mat. making machinery, flat-bed web presses, Battle Creek, Mich.

THE GOSS PRINTING PRESS COMPANY, 1535 S. Paulina Street, Chicago, Ill. Newspaper and magazine rotary presses.

AMERICAN TYPE FOUNDERS CO.—Kelly presses, Klymax Feeder Units.

BARNHART BROS. & SPINDLER—See Typefounders.

Punching Machines

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Rebuilt Printing Presses

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

BARNHART BROS. & SPINDLER—See Typefounders.

Roughing Machines

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Saw-Trimmers

EMPIRE TYPE FOUNDRY, Delevan, N. Y. Empire No. 9 is the only saw-trimmer that will also successfully grind paper-cutter knives.

BARNHART BROS. & SPINDLER—See Typefounders.

Steel Composing-Room Equipment

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

BARNHART BROS. & SPINDLER—See Typefounders.

Stereotyping Machinery

THE GOSS PRINTING PRESS COMPANY, 1535 South Paulina Street, Chicago, Ill. Complete line of curved and flat stereotyping machinery.

BARNHART BROS. & SPINDLER—See Typefounders.

Tags

TAGS! Quick delivery, high quality and lowest trade prices. Send us your quotations and ask for samples. THE DENNEY TAG COMPANY, Inc., West Chester, Pa., the largest exclusive tag manufacturers in America.

Typefounders

AMERICAN TYPE FOUNDERS CO., original designs in type and decorative material—the greatest output and most complete selection. Kelly presses, Kelly automatic jobbers, Klymax feeder units. Dealers in wood type, printing machinery and printers' supplies of all kinds. Send to nearest house for latest specimens. Houses: Boston, 270 Congress St.; New York, 104-112 E. 25th St.; Philadelphia, 13th, corner Cherry St.; Baltimore, 109 S. Hanover St.; Richmond, 11 Governor St.; Atlanta, 192-96 Central Ave., S. W.; Buffalo, 327 Washington St.; Pittsburgh, 323 Third Ave.; Cleveland, 15 St. Clair Ave., N. E.; Cincinnati, 646 Main St.; St. Louis, 9th and Walnut Sts.; Chicago, 517-519 W. Monroe St.; Detroit, 557 W. Larned St.; Des Moines, 313 Court Ave.; Kansas City, 10th and Wyandotte Sts.; Minneapolis, 421 4th St.; Denver, 1621 Blake St.; Los Angeles, 222-26 S. Los Angeles St.; San Francisco, 500 Howard St.; Portland, 47 Fourth St.; Spokane, West, 310 First Ave.; Milwaukee, 125 Second St.

BARNHART BROTHERS & SPINDLER, typefoundry and manufacturing plant at Monroe and Throop Streets, Chicago. Sales and service houses at 829-831 S. State Street, Chicago; 1224 H Street, Northwest, Washington, D. C.; 1102 Commerce Street, Dallas; Third and Locust Streets, St. Louis; 710 Baltimore Avenue, Kansas City; 1114 Howard Street, Omaha; 51-52 E. Third Street, St. Paul; Western Avenue and Columbia, Seattle; 319 Pender Street, West, Vancouver, B. C., Canada. Manufacturers of type, brass rule, brass galleys, steel chases, steel and iron justifying furniture, leads and slugs, saw-trimmers, stereo. casting boxes, metal furnaces, job-press brake and various "superior" specialties for printers. Merchants of printing machinery of all kinds, complete equipment, materials and supplies.

CONTINENTAL TYPEFOUNDERS ASSOCIATION, INC., 216 East 45th St., New York. Headquarters for all European types. Agencies and stocks in Boston, Cleveland, Detroit and San Francisco.

NORTHWEST TYPE FOUNDRY, Minneapolis, Minn. Makers of foundry type. Write for specimen sheets.

Wire Stitchers

AMERICAN TYPE FOUNDERS CO.—Boston wire stitchers.

Wood Goods

BARNHART BROS. & SPINDLER—See Typefounders.

Wood Goods—Cut Cost Equipment

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

PEERLESS ROLL LEAF COMPANY, *Inc.*
345 West 40th Street, NEW YORK

CHICAGO
440 So. Dearborn St.

PEERLESS ROLL LEAF

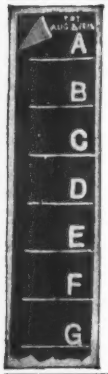
BOSTON
120 High Street

Portfolio of Embossed Catalog Covers Free on Request

Speed
Accuracy
Value
Economy

PROGRESSIVE
WAGE SCALES
NO CALCULATIONS TO MAKE
CUMULATIVE AT 5-MINUTE PERIODS
LOOSE-LEAF LEATHER BINDER
RANGE $10.00 TO $80.00
44-Hour Week—Price $7.50
THE ROSTARK COMPANY
154 Nassau Street, New York

Thorough
Instant
Methodical
Efficient



Now is the time to revise your files for the coming year. Let AIGNER help you. Indexes made to suit your individual needs are our specialty.

Special guides and folders
Leather and Celluloid Tabbed Indexes for Loose Leaf Systems
Celluloiding Die-Cutting
Stamping and Embossing
Plain or embossed seals and labels

G. J. AIGNER & CO. *Manufacturers*
321-323 W. Monroe St. Chicago, Illinois
Gold Stampers for Stationers and Bookbinders
Indexes for Loose-Leaf Systems
Titles and Labels for Law Work
Aigner's Patent Cut Index Strips
(4215)

LINOTYPE
Garamond Series
Several tons in stock. Can make immediate delivery in all sizes, 14-pt. and larger.
HARD FOUNDRY TYPE—PLOWED BOTTOM
Point Body { Price 55 Cents a pound } Point Set
Every Face has Special Nicks. Standard Line and Standard Font Layout. Orders filled in the order received. We recast or take metal in exchange at 15 cents here.
THE STERLING TYPE FOUNDRY
VERMONTVILLE, MICHIGAN, U. S. A.

also . . .
FRANCHISE BOND
TUB SIZED AND LOFT DRIED
. . . . *a rag paper*
A Bond of CHARACTER *and* DIGNITY
MEDIUM IN PRICE ONLY
FIFTY SIZES AND WEIGHTS . . . TWELVE COLORS
ENVELOPES TO MATCH . . . LONG FLAP
PARKER, THOMAS & TUCKER PAPER CO.
CHICAGO ILLINOIS

it's so different when you use the Best
R.R.B. PADDING GLUE
There's really nothing to pad-making when you use R. R. B., because it flows so freely. Not only are the pads made more quickly, but better as well. The sheets are held firmly together, yet they come away easily and with a clean edge. So different!
This strong, flexible, free-flowing glue is obtainable from your dealer or direct from
ROBERT R. BURRAGE
15 Vandewater Street NEW YORK



When the merchant beams upon his new brand label, the lithographer may get set for a fol-low order. But the happy label result is a logical sequence, not an accident—finely-skilled labor notwithstanding. Things like hard sizing, levelness, firm surface, special conditioning, sure register for multi-color work, whiteness and freedom from lint mean nothing to the customer, but everything to per-fect offsetting. COLORTONE LITHO OFFSET is a new development in papermaking, now thorough-ly tested but probably new to you. When you send for sheet samples, we will answer your anticipated question about wet-labeling.

Colortone Litho Offset

Bradner Smith & Co. [PAPER MERCHANTS] 333 S. Desplaines St. Chicago, Illinois

Printers

ARE THE BEST JUDGES OF PAPER

They Prefer

BUCKEYE COVER

THE printer works daily with all varieties of paper. He tests it under every possible condition. Paper is the raw material of the printing industry.

The judgment of the printing trade must be accepted as final, and we are proud that the printers of America use far more Buckeye Cover than any other brand. Though there are dozens of cover papers the sales of Buckeye Cover exceed one-fourth of the total of all brands.

There is no explanation of this domination except the known merit of the goods.

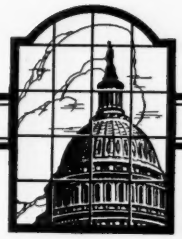
For our newer papers—Buckeye Antique Text, Beckett Cover and Beckett Offset—we claim the same excellence that has made Buckeye Cover famous.



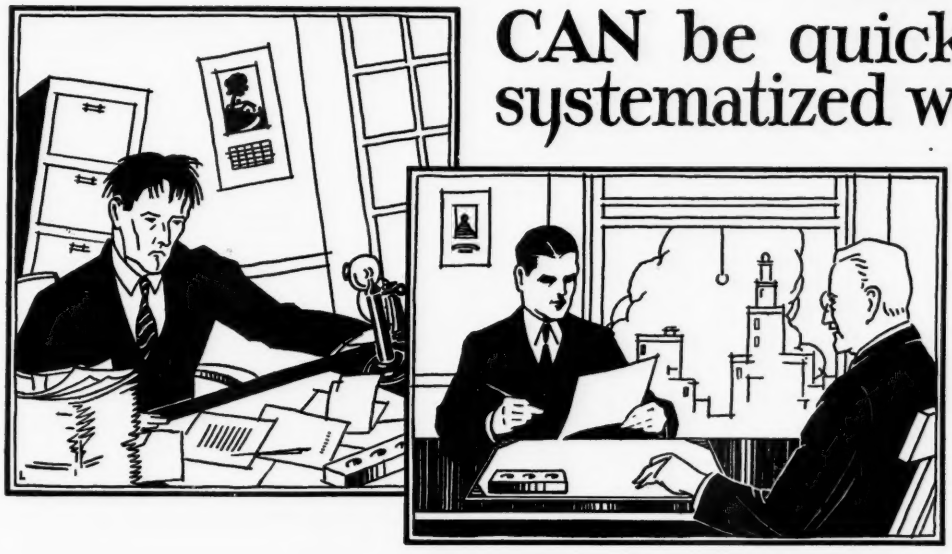
THE BECKETT PAPER COMPANY

Makers of Good Paper in Hamilton, Ohio, since 1848

THE NATION'S BUSINESS PAPER



Muddled Offices CAN be quickly systematized with



HOWARD BOND

WATERMARKED

You've seen both types — the muddled office and the systematized office. The one is in constant turmoil — there is a struggle to get anything accomplished. The other is orderly and things get done with utmost speed and accuracy. Printed Forms will do a great deal to instill system and speed into the average organization. They reduce office friction, eliminate errors, put a stop to unnecessary running around, and stop up office morale. A request on your letterhead will bring you our latest portfolio carrying the thirteen colors of Howard Bond.

THE HOWARD PAPER CO., URBANA, OHIO

PORTFOLIO SENT FREE

The latest Howard Bond portfolio in thirteen colors and white will be gladly sent to anyone requesting it on their business letterhead.

Eastern Sales Office:
Court Square Building
No. 2 Lafayette Street
NEW YORK

Western Sales Office:
Otis Building
10 So. La Salle Street
CHICAGO

Compare It — Tear It — Test It — and You Will Specify It!


GENUINE
KERATOL
GUARANTEED
REG U.S. PATENT OFFICE
"THE HIDELESS LEATHER"
COVERS of GENUINE KERATOL attract attention by their favorable appearance and prove their worth by consistent wearing quality.
The pattern shown on this page is "GA"—distinct Levant grain without plate marks.
Send for samples in Sheetings, Drills or Sateens.
THE KERATOL COMPANY
192 TYLER STREET
NEWARK ~ N. J.

USE BETTER PAPERS
THE BEST PAPERS ARE MADE FROM RAGS
FOR DURABILITY FOR IMPRESSIVENESS

Glacier Bond with its pleasing color and attractive appearance, gives no indication of its low cost. Its rag content gives a character that takes it out of the cheap-paper class. Practical in the pressroom, too, Glacier Bond has easy printing and lithographing qualities that make for large production.

With a character not to be found in the usual inexpensive papers, Glacier Bond solves the dilemma for those who wish to keep cost at a minimum without sacrifice of appearance.

Glacier Bond

Use envelopes to match your stationery

DISTRIBUTORS

ALBANY, N. Y. ..... Potter-Taylor Paper Corp'n
BALTIMORE, MD. ..... J. Francis Hock & Co.
BOISE, IDAHO ..... Blake, Moffitt & Towne
BOSTON, MASS. ..... Stone & Andrew Co.
BUTTE, MONT. ..... Minneapolis Paper Co.
CHICAGO, ILL. ..... Marquette Paper Co.
CLEVELAND, OHIO ..... Cleveland Paper Co.
DES MOINES, IOWA ..... Carpenter Paper Company of Iowa
FARGO, N. D. ..... Western Newspaper Union
FRESNO, CALIF. ..... Blake, Moffitt & Towne
LOS ANGELES, CALIF. ..... Blake, Moffitt & Towne
LOUISVILLE, KY. ..... Miller Paper Co., Inc.
MILWAUKEE, WIS. ..... The E. A. Bouer Co.
MINNEAPOLIS, MINN. ..... Minneapolis Paper Co.
NASHVILLE, TENN. ..... Clements Paper Co.
NEW HAVEN, CONN. ..... Stone & Andrew Co.
NEW YORK CITY ..... F. W. Anderson & Co.
OAKLAND, CALIF. ..... Blake, Moffitt & Towne
PHILADELPHIA, PA. ..... Molten Paper Co.
PHILADELPHIA, PA. ..... Satterthwaite-Cobaugh Co.
PHOENIX, ARIZ. ..... Blake, Moffitt & Towne
PITTSBURGH, PA. ..... Brubaker Paper Co.
PORTLAND, ORE. ..... Blake, Moffitt & Towne
PROVIDENCE, R. I. ..... Stone & Andrew Co.
RICHMOND, VA. ..... Richmond Paper Co.
SACRAMENTO, CALIF. ..... Blake, Moffitt & Towne
ST. PAUL, MINN. ..... E. J. Stilwell Paper Co.
SALEM, ORE. ..... Blake, Moffitt & Towne
SAN DIEGO, CALIF. ..... Blake, Moffitt & Towne
SAN FRANCISCO, CALIF. ..... Blake, Moffitt & Towne
SAN JOSE, CALIF. ..... Blake, Moffitt & Towne
SAN LUIS OBISPO, CALIF. ..... Blake, Moffitt & Towne
SANTA ROSA, CALIF. ..... Blake, Moffitt & Towne
SPRINGFIELD, MASS. ..... Stone & Andrew Co.
TACOMA, WASH. ..... Tacoma Paper & Stationery Co.

"Note the Tear and Wear as well as the Test"

NEENAH
PAPER COMPANY
Neenah, Wisconsin

OLD COUNCIL TREE BOND
SUCCESS BOND
CHIEFTAIN BOND
NEENAH BOND

Check the ✓ Names

GLACIER BOND
STONEWALL LINEN LEDGER
RESOLUTE LEDGER
PRESTIGE LEDGER

Write for complete free sample outfit, including full sheets of Neenah bonds and ledgers for testing purposes

NEENAH 1873 QUALITY

WESTON PAPERS

CENTENNIAL LEDGER



Extra Strong

WHEN a sheet of paper stock is submitted to a buyer for consideration one of the first tests he will invariably put it to is the tearing test. And an important requirement of any paper that is to be given hard usage is that it be tough and wear-resistant.

CENTENNIAL LEDGER will stand favorable comparison with all other papers in its price classification for strength of fibre and durability. Its high rag content assures this. The same careful supervision given BYRON WESTON CO. LINEN RECORD has earned for CENTENNIAL LEDGER its constantly growing reputation.

Uniform in color, formation and bulk, accurately trimmed and sorted for imperfections, with a superb surface that takes all forms of printing and lithographing well, it is fast becoming a favorite with converters.

CENTENNIAL LEDGER has a multitude of uses, such as posters, broadsides, price cards, invoices, checks, receipts, menus, programs, time schedules, bank statements, maps, score cards and blank books.

Investigate CENTENNIAL LEDGER.

BYRON WESTON CO. LINEN RECORD



OBLITERATION

ONE of the fascinating sights at the seashore is to watch the incoming tide slowly and surely obliterating every last mark made by humanity in the beach sand. The children's sand piles and the footsteps of their elders alike disappear under the inexorable advance of the incoming water.

When at the appointed hour the waters again recede, the sands stretch out under your eye as smooth and unmarked as they must have looked to that slimy denizen of the sea which, of all created things, first quit the water for a new home on land.

An unwanted mark or word on a sheet of BYRON WESTON CO. LINEN RECORD paper can be erased as effectually and as clearly as ever a footstep in the sand is erased by the tide.

This characteristic of BYRON WESTON CO. LINEN RECORD has earned for it a prestige enjoyed by no other ledger paper and is one of the reasons which make it the favorite paper with a large majority of custodians and keepers of valuable records.

Specify BYRON WESTON CO. LINEN RECORD for all permanent records.

FLEXO LOOSE LEAF LEDGER



Pleasing pen and ink SURFACE

PLUS AN IN-MADE HINGE

WORKERS save time and labor when this sheet is specified because there is no slowing up for the correction of errors—erasures leave the surface unmarred and rewriting does not blur, and the made-in-the-paper hinge causes the sheets to lie flat with no spring or bulge at the binder—thus the maximum ruling and writing space is obtained. No need to take sheets out of the binder to make entries.

Like all papers manufactured by the BYRON WESTON COMPANY, FLEXO LOOSE LEAF LEDGER has been made with the most careful attention and inspection, with a characteristic toughness that makes for durability. Its perfect, completely-usable surface makes the work of bookkeepers and accountants a pleasure.

Send for a sample sheet and test out its superior strength and uniform surface. Then try it out on your next order of loose leaf sheets for minute books, price books, ledgers or report books.

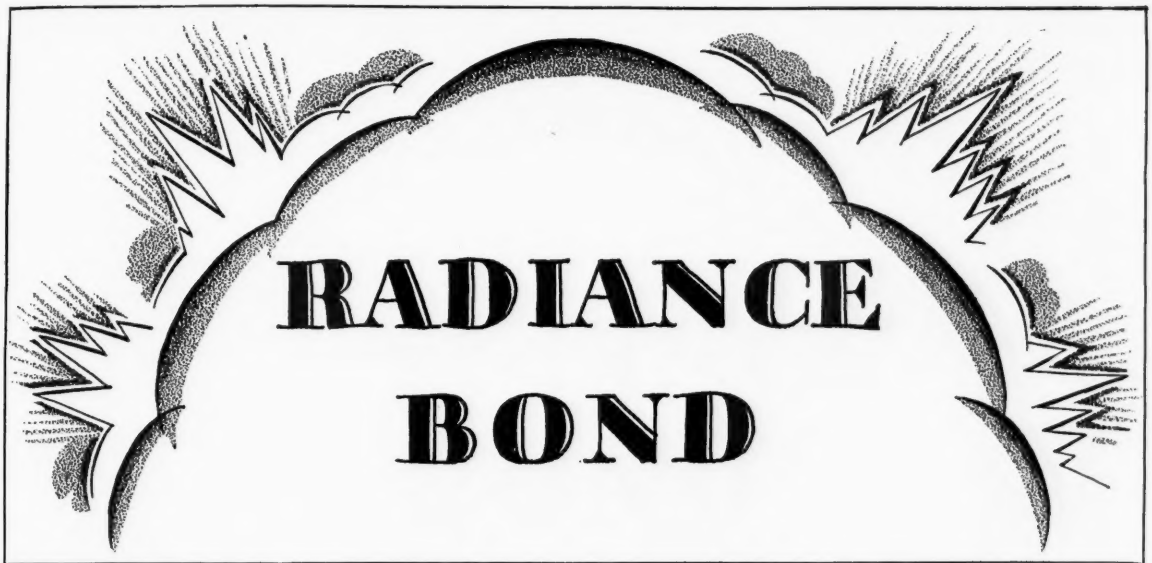
FLEXO makes work easier!

And WAVERLY LEDGER DEFIANCE BOND TYPOCOUNT LEDGER

Specify a WESTON paper for any requirement. Samples gladly sent to anyone interested, or obtainable through your regular source of supply

Byron Weston Company

A family of Paper Makers for over sixty-five years
Mills at Dalton, Massachusetts, U. S. A.



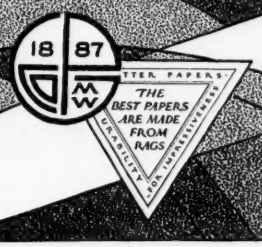
Clean, New Rags are used in Radiance Bond

Nothing but the best of materials can make a quality product. Clean, new rags and the very best of selected bleached sulphite, carefully handled by the most modern methods in a modern mill give Radiance Bond its brilliant color, beautiful surface, and excellent formation. The efficiency of its modern methods of production permit its distribution at a reasonable cost. Sound body lends its exceptional workability on the printing press. All of these factors make it possible for the printer and lithographer to turn out exceptional work on Radiance Bond.

GILBERT PAPER COMPANY, *Menasha, Wis.*

DISTRIBUTORS:

BIRMINGHAM, ALA.	Sloan Paper Company
CHICAGO, ILL.	Bradner Smith & Company
DAYTON, OHIO.	Buyer's Paper Company
DETROIT, MICH.	The Paper House of Michigan
MEMPHIS, TENN.	Tayloe Paper Company
MILWAUKEE, WIS.	Bradner Smith & Company
MINNEAPOLIS, MINN.	Swartwood-Nelson Paper Co.
NEW YORK, N. Y.	Bishop Paper Co., Inc.
NEW YORK, N. Y.	Green, Low & Dolge, Inc.
OAKLAND, CALIF.	General Paper Company
PHILADELPHIA, PA.	Garrett-Buchanan Company
SAN FRANCISCO, CALIF.	General Paper Company
SPOKANE, WASH.	Spokane Paper & Stationery Co.
ST. LOUIS, MO.	Baker Paper Company, Inc.
ST. PAUL, MINN.	Inter-City Paper Company
TULSA, OKLA.	Tayloe Paper Company



SATISFACTION

MOLLOY MADE COVERS cost more than ordinary covers. The question naturally arises, "Are they worth it?"

Recently we asked several users. Here are quotations from their answers:

***"Satisfactory in every way"—"Many favorable comments from executives"—"Our counter books have been giving thorough satisfaction"—"We find these covers to be very satisfactory"—"Our catalog received much better attention than it otherwise would because of the Molloy covers that were used"*—these are actual quotations from the replies received!**

The original complete letters quoted above are in our files and we will gladly furnish both the names and complete answers if you are interested. They are from nationally known organizations who know sales and advertising values.

Your request for samples and suggestions will find us eager to co-operate in every way. We want to demonstrate our ability to serve your customers with equal satisfaction!

Molloy Made Covers may be had in any size, shape or quantity. They may be of the finest artificial leather, of Mocotan, or of hot-die embossed paper. Stiff or flexible, according to your customer's preference and purpose; for bound books or loose-leaf binders of any style; in any color or combination of colors; in any leather grain.

They are always designed expressly for the book on which they are to be used. Your inquiry entails no obligation. We specialize in co-operation with printers.

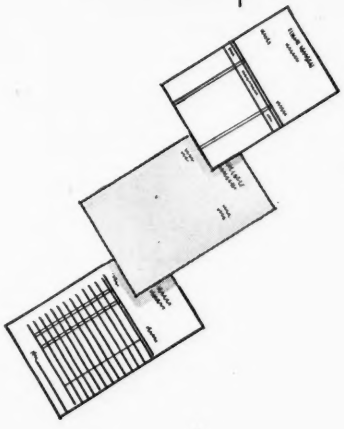
MOLLOY MADE

THE DAVID J. MOLLOY COMPANY

2859 North Western Avenue, Chicago







Adventure still Lives

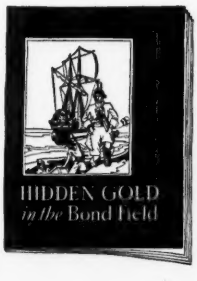
Only the weapons are different

THE rattle of typewriters replaces the crash of broadswords . . . young men hungry for adventure and thrills of success are finding it in business . . . in the discovery and promotion of new opportunities.

Caslon Bond, for instance. Not simply another new brand, but a trail breaker in an unorganized field. As different from what has gone before as Lindbergh's airplane from the Twentieth Century. Opening up as many new possibilities as the Ford car did in replacing the horse and buggy.

It offers something heretofore unobtainable except at 2 to 4 cents a pound higher price. Standardized, watermarked quality in the popular priced field.

Peace of mind for the buyer of everyday business printing. Profit for the printer estimating this type of work. A golden opportunity for ambitious, intelligent men who have profited by the other famous paper successes. Write for "*Hidden Gold in the Bond Field*" and learn how we do it—ask your paper merchant for test sheets and dummies. Six colors, three weights, regular sizes.



Get this free book—you printers and advertisers who are looking for opportunity in this year 1928.

CASLON BOND

MUNISING PAPER

THE MUNISING PAPER COMPANY MUNISING, MICHIGAN

When everything is



These merchants not only stock a full line of Warren's Standard Printing Papers, but are also equipped to handle volume tonnage direct from the mill

Albany, N. Y.
HUDSON VALLEY PAPER COMPANY
Atlanta, Ga.
SLOAN PAPER COMPANY
Baltimore, Md.
THE BARTON, DUER & KOCH PAPER COMPANY
Boston, Mass.
STORRS & BEMENT COMPANY
Buffalo, N. Y.
THE ALLING & CORY COMPANY
Charlotte, N. C.
CASKIE-DILLARD COMPANY, INC.
Chicago, Ill.
CHICAGO PAPER COMPANY
THE PAPER MILLS' COMPANY
SWIGART PAPER COMPANY
Cincinnati, Ohio
THE DIEM & WING PAPER COMPANY
Cleveland, Ohio
THE PETREQUIN PAPER COMPANY
THE ALLING & CORY COMPANY
Columbus, Ohio
THE CENTRAL OHIO PAPER COMPANY
Dallas, Texas
OLMSTED-KIRK COMPANY
Denver, Colo.
CARTER, RICE & CARPENTER PAPER COMPANY
Des Moines, Iowa
WESTERN NEWSPAPER UNION
Detroit, Mich.
BEECHER, PECK & LEWIS
Eugene, Ore.
ZELLERBACH PAPER COMPANY
Fresno, Cal.
ZELLERBACH PAPER COMPANY
Grand Rapids, Mich.
QUIMBY-KAIN PAPER COMPANY
Hartford, Conn.
HENRY LINDENMEYR & SONS
Indianapolis, Ind.
CRESCENT PAPER COMPANY
Jacksonville, Fla.
ANTIETAM PAPER COMPANY, INC.
Kansas City, Mo.
MIDWESTERN PAPER COMPANY
Little Rock, Ark.
WESTERN NEWSPAPER UNION
Los Angeles, Cal.
ZELLERBACH PAPER COMPANY
Louisville, Ky.
MILLER PAPER COMPANY, INC.
Lynchburg, Va.
CASKIE-DILLARD COMPANY, INC.
Memphis, Tenn.
TAYLOE PAPER COMPANY
Milwaukee, Wisconsin
THE W. F. NACKIE PAPER COMPANY
Minneapolis, Minn.
THE JOHN LESLIE PAPER COMPANY
Nashville, Tenn.
BOND-SANDERS PAPER COMPANY
Newark, N. J.
HENRY LINDENMEYR & SONS
LATHROP PAPER COMPANY, INC.
J. E. LINDE PAPER COMPANY
New Haven, Conn.
STORRS & BEMENT COMPANY
New Orleans, La.
THE DIEM & WING PAPER COMPANY
New York City
HENRY LINDENMEYR & SONS
LATHROP PAPER COMPANY, INC.
THE ALLING & CORY COMPANY
J. E. LINDE PAPER COMPANY
THE CANFIELD PAPER COMPANY
Oakland, Cal.
ZELLERBACH PAPER COMPANY
Oklahoma City, Okla.
WESTERN NEWSPAPER UNION
Omaha, Neb.
FIELD-HAMILTON-SMITH PAPER COMPANY
Philadelphia, Pa.
D. L. WARD COMPANY
CHARLES BECK COMPANY
Pittsburgh, Pa.
THE ALLING & CORY COMPANY
Portland, Me.
C. M. RICE PAPER COMPANY
Portland, Ore.
ZELLERBACH PAPER COMPANY
Richmond, Va.
W. B. WILSON PAPER COMPANY
Rochester, N. Y.
THE ALLING & CORY COMPANY
Sacramento, Cal.
ZELLERBACH PAPER COMPANY
St. Louis, Mo.
BEACON PAPER COMPANY
MACK-ELLIOTT PAPER COMPANY
St. Paul, Minn.
NASSAU PAPER COMPANY
Salt Lake City, Utah
ZELLERBACH PAPER COMPANY
San Diego, Cal.
ZELLERBACH PAPER COMPANY
San Francisco, Cal.
ZELLERBACH PAPER COMPANY
Seattle, Wash.
ZELLERBACH PAPER COMPANY
Spokane, Wash.
ZELLERBACH PAPER COMPANY
Springfield, Mass.
THE PAPER HOUSE OF NEW ENGLAND
Toledo, Ohio
THE CENTRAL OHIO PAPER COMPANY
Tulsa, Okla.
TAYLOE PAPER COMPANY
Washington, D. C.
STANFORD PAPER COMPANY
Wichita, Kansas
WESTERN NEWSPAPER UNION
Export and Foreign—New York City
NATIONAL PAPER & TYPE COMPANY

S. D. WARREN COMPANY

changed on the big order but the delivery date

Your worries over last-minute changes are greatly lessened if you can be sure of prompt delivery on the paper you need

THE presses are pounding away on a big rush order. The telephone rings. A voice on the other end says, "Hold up the presses for an important change."

This is one of the reasons for deep furrows on the brows of young printers, and for early gray hairs on the heads of printing superintendents.

Every printer knows the aftermath of this order. The sheets that have been printed must be thrown away. Then a few changes on some pages—new stock *in a hurry*—and extra speed and night work to meet the *unchanged and immovable delivery date*.

This is one real reason for doing business on *large* orders with a paper merchant.

If the paper you buy through him for such an order is standard in size, weight and grade, the new stock required can be had out of the merchant's stock or out of the stock at the mill in the shortest space of time.

If it is a special size and weight, the merchant is still the speediest source of supply. He is in a position to command service. The mills whose paper he sells regard him as their direct representative. They stand behind him as any company stands behind its own selling organization. Your needs on tonnage orders—and on small orders, too—are served more promptly through the paper merchant than through any other channel.

And your needs are served with the greatest economy. The merchant's selling costs are distributed over many products. He represents many mills, and can supply you with any of their papers at the least expense to you.

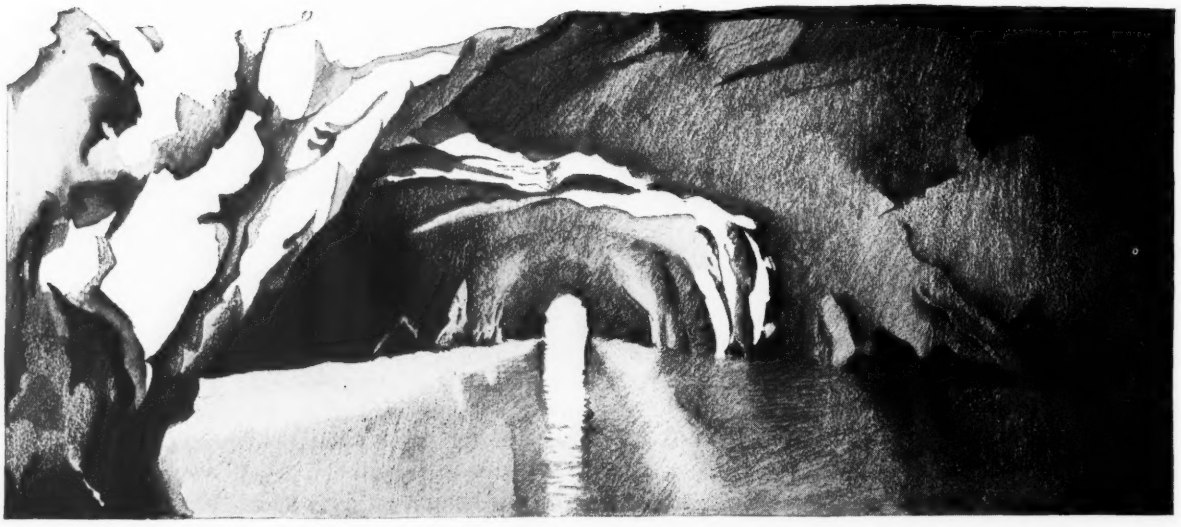
WARREN'S
STANDARD PRINTING PAPERS

Warren's Standard Printing Papers are tested for qualities required in printing, folding, and binding

101 MILK STREET, BOSTON, MASSACHUSETTS

CAPRI COATED TINT

— a new and unusual coated paper for books, brochures, folders, inserts, etc. . . . coated with delicately variegated coloring to give life and beautiful effect to the single half-tone impression



BLUE GROTTO OF CAPRI WHOSE IRIDESCENT WATERS WERE THE INSPIRATION FOR CAPRI COATED TINT

many of the outstanding works of the coming season will appear on CAPRI — a new portfolio of beautiful specimens will be sent on your immediate request —

HAMPDEN GLAZED PAPER AND CARD CO. — — HOLYOKE, MASS.

Please Mention THE INLAND PRINTER *When Writing to Advertisers.*

We don't "*Pooh-Pooh*" the Price Bugbear–

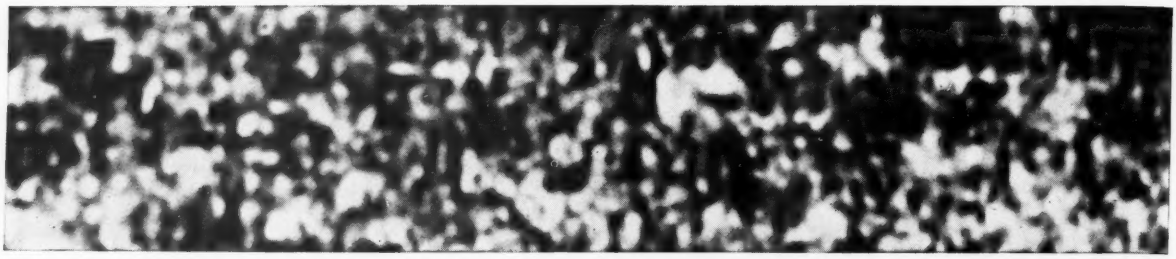
Far from it. But we meet this competition head on with the only sales weapon that can beat it down—*quality.*

Lay before your customer or prospect a few samples of Crane's Bond. Let him run his fingers over its rich white surface; let him get that crinkly feel which tells so plainly it's all a paper should be. Help him visualize the distinct good-will value of letterheads on Crane's Bond, that 100% new white rag paper. Make him see each and every letter of his as a personal representative—something which should convey an indication of his own sound standing in the business world.

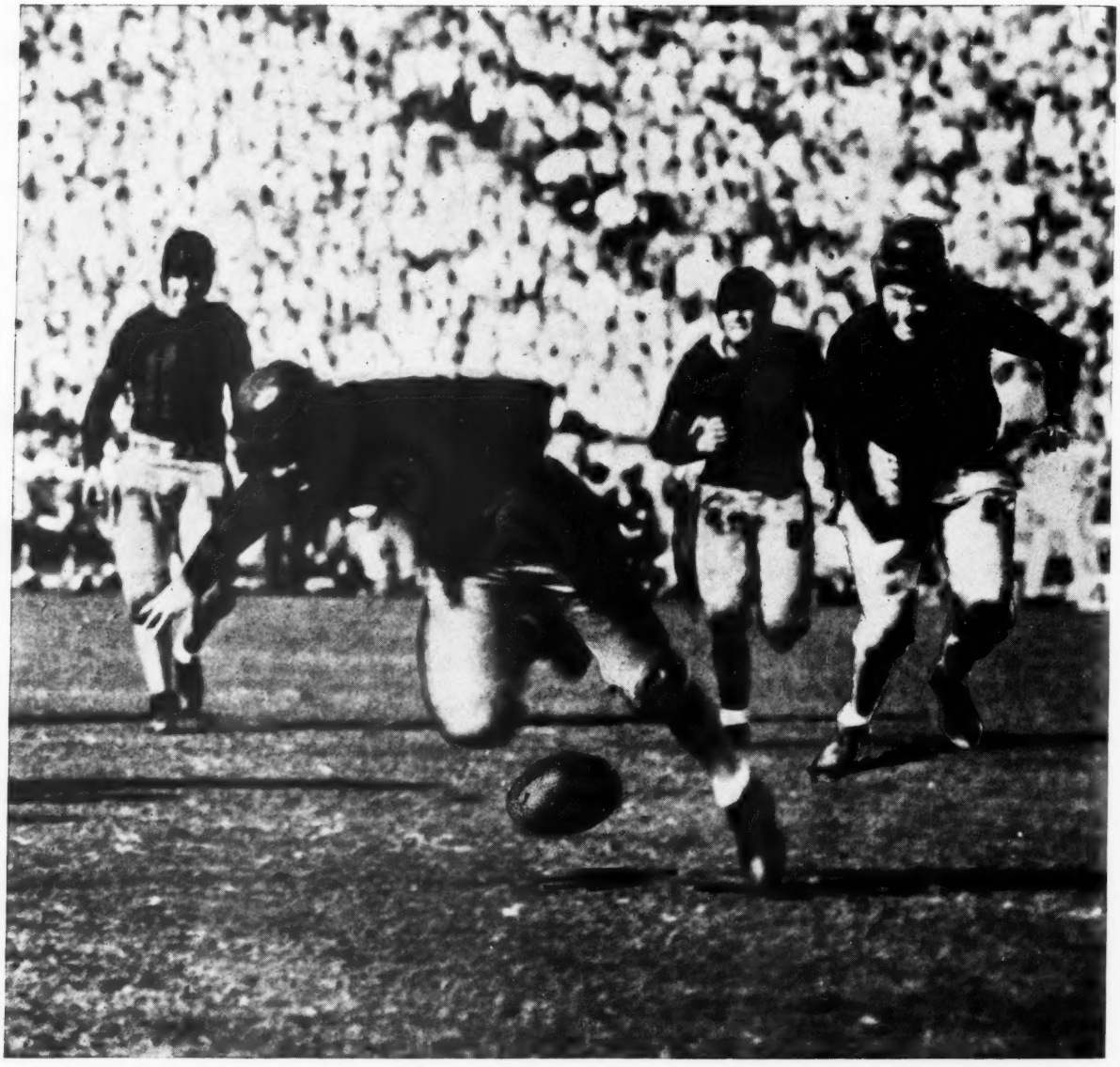
Do this, and there's ten chances to one that you've not only made a sale, but have acquired a stable, profitable customer. Price alone will never get you this type.

Crane's Bond

CRANE & CO., INC DALTON, MASSACHUSETTS



Minnesota fumbles . . .



Times-Wide World Photos

The

SABIN ROBBINS P

Please Mention THE INLAND PRINTER *When Writing to Advertisers.*

. . State scores!!!

AN ACCIDENT. "Breaks of the game." Costly in sport and in business. By alertness in taking advantage of the other fellow's mistakes, somebody profits — and wins! Perhaps there is no phase of manufacture in which the chance for accidents is greater than in the production of paper — a fact many printers do not appreciate.

The fiber may be perfect, the texture absolutely uniform, the finished sheet as good as money can buy, as far as strength, printability, and folding qualities are concerned. Yet that sheet does not meet some big customer's specifications. It is a trifle off color, but otherwise uniform, or a shade over or under the demanded weight, perhaps a trifle too narrow or too wide — and the mill must rerun the order.

Fortunately for the printers, it is good paper and the mills simply cannot afford to accept the complete loss. They ship it — maybe 25 reams, maybe 25 tons — to SABIN ROBBINS, for 45 years national distributors of paper mills jobs, with instructions to get what SABIN ROBBINS considers a fair price for it.

Here is where you get the "breaks of the game". . . . a great saving on the purchase price of paper, which is really a PROFIT of ONE-THIRD to ONE-HALF the market value of the sheet you buy.

Thousands of printers take advantage of SABIN ROBBINS paper mills jobs. Many of them PROFIT to the extent of THOUSANDS OF DOLLARS in a year's purchases . . . . buying in reams, cases, tons, and even in carloads, as the need arises. Read the SABIN ROBBINS guarantee.

A STANDING OFFER

Order a lot of SABIN ROBBINS' paper. Make any test you like (with the exception of actually printing more than the test samples). If you are not satisfied in every way — at the price you pay — pack it up and ship it back. We will pay the freight . . . BOTH WAYS!



It will pay you

. . . .The regular weekly mailings of samples of SABIN ROBBINS' paper mills jobs bring EXTRA PROFIT to thousands of printers. If you are not getting them it will pay you to write now. *No obligation.*

Large stocks of News, Sulphite Bonds, Enamels, Ledgers, at low prices, on hand at present

THE SABIN ROBBINS PAPER CO., CINCINNATI

(ESTABLISHED IN 1884)

Stock carried in:

Cleveland, Pittsburgh, Detroit, Philadelphia, St. Louis and Los Angeles *Divisions*

S PAPER COMPANY

THE SERIES IDEA IN LETTERHEADS
A BUSINESS PROMOTER

"Write sales letters on special letterheads which illuminate your messages"
—There is a profitable suggestion for YOU to make to customers.







WHEN a series of letters is to be sent, a *series* of different letterheads is indicated. The user of the Triton Bond letterheads illustrated, termed his letters the most successful sales promotion material that he had ever got out.

There is profit for the printer in multiplying letterhead business this way. We have some samples and suggestions that may help you . . . . Write us for our ideas.

OXFORD MIAMI PAPER CO.
WEST CARROLLTON, OHIO

TRITON BOND
The Direct-Mail-Bond-Paper



The Thought that ~~FLASHES~~ through the *MIND* of your Customer....



"GOT to order envelopes! What'd we have last time? U.S.E.? U-S-E-? — U. S. E.??? Oh, yes! — Columbian U. S. E. White Woves. That's easily remembered. They come in a colored box with U. S. E.'s all over it.

"The office boy says they seal easily and 'stick like they were riveted.' I'll phone for them, right now!"

That's what thousands think who have once used Columbian U. S. E. White Wove Envelopes.

Columbian U. S. E. White Wove Envelopes are standard quality. They sell at a moderate price, satisfy your customers, and bring repeat business.

Be sure you have them in stock when he phones. Columbian U. S. E. White Wove Envelopes are available in every commercial and official size—5 to 14 and Monarch; also 6¾ Outlook and 10 Outlook. Get them from your paper merchant—or write to us for name of a nearby distributor.

UNITED STATES ENVELOPE COMPANY
The world's largest manufacturers of envelopes
SPRINGFIELD, MASSACHUSETTS
With thirteen manufacturing divisions covering the country

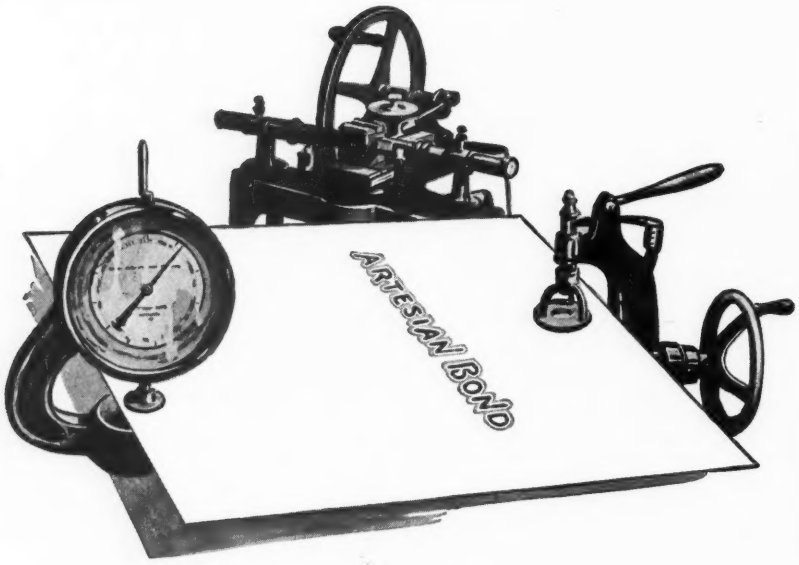


This is the guarantee. It goes in every box—assures your customer that these envelopes must make good, or we will.



This is the box that your customer recognizes, remembers, and reorders.

COLUMBIAN White USE Wove ENVELOPES



A "Bond" That's Always the Same

Here's a bond you can count on! ARTESIAN BOND, year in, year out, is *always the same.* No changes in color, feel or handling qualities. Each shipment from the mill comes through 100% standard. Just like the last batch and the one before that and — — —

ARTESIAN BOND eliminates apologies. It is an excellent, medium-priced, rag-content sheet. Has good, brilliant-white color, crisp, crackling feel; handles well and lies flat on the press. Hand-sorted and loft-dried, it comes ready for use. No racking nor hanging.

Send for samples of ARTESIAN BOND, in pleasing colors. They are useful sales weapons. Ask your nearest distributor, listed to the right. Or write directly to us. Dummies furnished gladly if you wish.

WHITING-PLOVER PAPER COMPANY
STEVENS POINT, WISCONSIN
Eastern Sales Office: 501 FIFTH AVE., NEW YORK CITY

ARTESIAN BOND DISTRIBUTORS

BALTIMORE, MD.
The Baxter Paper Co., Inc.
BOSTON, MASS.
W. C. Dodge Paper Co.
CHICAGO, ILL.
Midland Paper Company
CINCINNATI, O.
The Johnston Paper Co.
DES MOINES, IA.
Western Newspaper Union
FARGO, N. DAK.
Western Newspaper Union
FORT WAYNE, IND.
Western Newspaper Union
HOUSTON, TEX.
L. S. Bosworth Company
LIMA, OHIO
Frederick Paper & Twine Co.
LINCOLN, NEBR.
Western Newspaper Union
LITTLE ROCK, ARK.
Western Newspaper Union
LOS ANGELES, CALIF.
Fred H. French Paper Co.
MADISON, WIS.
Madison Paper Company
MENASHA, WIS.
Yankee Paper & Specialty Company
MILWAUKEE, WIS.
Allman-Christiansen Paper Co.
MINNEAPOLIS, MINN.
Wilcox-Mosher Leffhelm Company
NASHVILLE, TENN.
Clements Paper Company
NEW YORK, N. Y.
A. M. Capen's Sons, Inc. (Export)
Forest Paper Co., Inc.
Paul E. Vernon & Co.
OAKLAND, CALIF.
General Paper Co., Tribune Tower
OMAHA, NEBR.
Western Paper Co.
PHILADELPHIA, PA.
E. Latimer, Jr.
RICHMOND, VA.
Cauthorne Paper Company
SAN FRANCISCO, CALIF.
General Paper Company
SALT LAKE CITY, UTAH
Western Newspaper Union
SIOUX CITY, IA.
Western Newspaper Union
SPOKANE, WASH.
John W. Graham & Co.
ST. PAUL, MINN.
F. G. Leslie Paper Co.
TACOMA, WASH.
Standard Paper Company
YORK, PA.
Andrews Paper House Division S. Walter, Inc.



ARTESIAN BOND

No paper can be better than the water that goes into it. ARTESIAN BOND is made from the *finest spring water, from our own wells.* This water never varies in temperature or mineral content. It is the chief reason why ARTESIAN BOND is always the same.





Wrap up a Steam Shovel . . . and take it with you

IN AFRICA, Mary Hastings Bradley writes, the natives hold a letter in awe — call it "the paper that talks."

In our civilization teeming with marvels, the fundamental importance of the printed word is too frequently lost sight of. It permits a salesman to wrap up a 20 ton steam shovel and take it with him, to transport the salient facts about an ocean liner to a citizen of Columbus, Nebraska by booklets, broadsides and enclosures. You can talk to ten million people in a single day, at the exact moment that best suits their convenience and give them action inspiring, order bringing facts about your proposition.

The Seaman Paper representatives deal in a commodity which is the life blood of modern business, the foundation stone in our civilization. Paper is as necessary as sugar, as clothing, as the alphabet. Seaman representatives can suggest papers that, like words, express your exact shade of meaning. A creative department is ready to make up dummies, without charge, to give you ideas, to send you test sheets in order that you may visualize what your finished job will look like. A letter will give you full details about this service.

Milham Enamel

Our standard enamel. Full casein sized. Dependable, always uniform, good color and finish and moderate in price.

SEAMAN PAPER COMPANY

CHICAGO	411 West Ontario Street
NEW YORK	200 Fifth Avenue
ST. PAUL	1507 Pioneer Bldg.
MINNEAPOLIS	515 Washington Avenue
MILWAUKEE	1st Wisconsin Nat. Bank Bldg.
BUFFALO	93 Mississippi St.
DES MOINES	425 W. Grand Ave.
PHILADELPHIA	815 Atlantic Building
ST. LOUIS	1006 Clark Avenue

SEAMAN PAPERS

Do you want an advance specimen of a modernistic type by Cooper?

A NEW TYPE FACE for advertising · · · *for modernistic advertising,* if you please, has been designed by Oswald Cooper. It is devilishly black · · · blacker than the Hal Marchbanks Blackazhell type · · · however, nothing about it to shock your eyes in the manner of Hal's freedom of speech.

The new design is not used here. These are the regular Cooper faces. We said the new one is *modernistic.* Fonts are being cast up, and should be ready by the time you can write and get the specimen sheets.

· · · · ·

Just say send the sheet on *Cooper Fullface* and mail your letter or post card to the foundry offices at Monroe and Throop Streets in Chicago.

Barnhart Brothers & Spindler

Type Founders

After you have written to the foundry address given above, the new Cooper Fullface type itself may be obtained through the nearest of our selling houses—at Chicago, Washington, D. C., Saint Louis, Dallas, Kansas City, Omaha, Seattle—or at Vancouver in Canada. Obtainable also through selling houses of the American Type Founders Company

Set in Cooper type faces, Contrast Rule 5202, Shaded Rule 6135, Bodonian Dash



Crisp...Crackling

is this rag paper!

It's made from sturdy, youthful fibres of cotton and linen

MANY printers have found—to their sorrow—that the term "rag paper" often means bond stocks barely above the cheap sulphite grades. These "rag papers" contain but a small amount of rag . . . and old, worn-out rag at that.

If you want superb printing and writing qualities . . . real strength and beauty . . . you must use paper made with the long, strong *new* fibres of cotton and linen.

Every Old Hampshire Bond job that comes off your press is neater . . . finer. It supplements and enhances the work of the good printer, enables him to display his handicraft in a more superior fashion. You will find delight in working with rag paper made as rich . . . as strong as Old Hampshire Bond.

The reason for this is simple . . . it is no trade secret of ours.

Here are facts. The rags used in Old Hampshire Bond are the clippings that come from shirt factories, and other manufacturers that make articles of fresh, clean cotton and linen New, sturdy, hard to tear—these rags have not been worsted in service. They are the *secret* of the remarkable richness and strength and the marvelous crisp and crackle of Old Hampshire Bond.

For business stationery, documents, fine booklets and folders, Old Hampshire Bond remains unexcelled. The printer who uses it may rest assured with the knowledge that it is the best bond paper available.

Old Hampshire Bond

HAMPSHIRE PAPER COMPANY - SOUTH HADLEY FALLS, MASS.

Buffalo

~the natural trading center

Seven Sound Reasons Why

Industries Grow and Prosper in the Buffalo District

1. **DIVERSITY FACTOR**
   80% of articles listed in U.S. Census of Manufactures are made in Buffalo District Industries.
2. **GEOGRAPHIC LOCATION**
   At the foot of the Great Lakes—the natural transfer point for lake and rail, air, canal and motor transport.
3. **ECONOMIC ASSEMBLY**
   Short hauls on raw materials —low freight rates.
4. **HOME-OWNING LABOR**
   Steady work—continuing wages—low turnover—result in 60% of workers owning their own homes.
5. **CENTER OF BUYING AREA**
   Within 24 hours of biggest buying population in Canada and United States.
6. **PLENTY OF POWER**
   At the very door of world's greatest source of power—Niagara.
7. **GATEWAY TO CANADA**
   75% of trade between United States and Canada moves through Buffalo - Niagara gateway.

Long years ago the trails of the pioneer traders met the canoe routes of the Indians at the foot of Lake Erie where today the air, land and water lines of transportation all meet at Buffalo.

Within two to twelve hours from Buffalo, depending on the mode of travel, live the seventy million people who make eighty per cent of the Nation's purchases.

In this trading area are 27 cities each with a population of 200,000 or more, and 51 cities of the 100,000 population class.

Radiating from Buffalo are thirteen main railroads, a half dozen major lake lines, all supplemented by canal, motor truck and air services in large measure.

Buffalo's warehousing facilities meet the most exacting requirements for storage capacity, speed in handling, and convenience in transfer between lake and land lines.

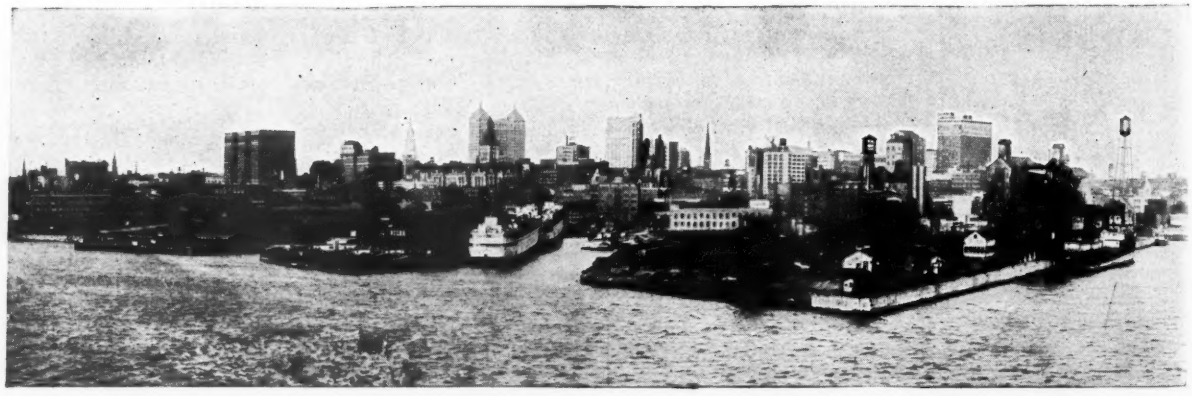
The low assembly and production costs of industry in the Buffalo district are backed up by ample, quick and economic distribution facilities.

Any one interested may have a copy of the new INDUSTRIAL ANALYSIS of the Buffalo district by writing to the

Industrial Department

CHAMBER OF COMMERCE

BUFFALO, N. Y.



One of a series of advertisements regarding the industrial advantages of the Buffalo District

PARSONS'

Gothic

The Golden Mean
of Business Papers

PARSONS PAPER COMPANY
HOLYOKE · MASSACHUSETTS

Bond

Huebner Plate Making Equipments and Technical Service

Cameras

Precision Composing Camera
Commercial Composing Camera

Processes

Color Separation Process
Cutout and Poster Process
White Top Correction Method
Cut Cost Reproduction Methods
Color Analysis and Reconstruction System
Color Atlas

Photo Composers

Precision Photo Composer
Utility Photo Composer
Commercial Photo Composer
Econogroup Photo Composer

Image Positioners

Automatic Exposure Controllers

Coating Machines

Proof Presses

Offset and Letter-Press Uniting Machines

Chemistry for Photo Composing and Offset Printing

Operation Procedure for Key-men

Predetermined Register for Image Positioning

is the key to Photo Composing method; without it any Photo Composer is useless.

We Challenge

all exponents of the hand transfer method to equal by that method the quality of work, time and cost of press plates carrying repeats, or combination prints, made by the new H-B Photo Composers.

We Challenge

all makers and users of so-called competitive plate-making machines to equal the quality and variety of work, time and cost of making plates as produced by H-B Photo Composers.

Among the Users of H-B Equipment:

Rolph-Clark-Stone, Ltd. Toronto, Canada
Goes Lithographing Company Chicago, Illinois
Niagara Lithograph Company Buffalo, N. Y.
American Lithographic Company New York, N. Y.
Ichida Offset Printing Company Osaka, Japan
Toppan Printing Company Tokio, Japan
Magill-Weinsheimer Company Chicago, Illinois
Forbes Lith. Mfg. Company Boston, Mass.
R. R. Heywood Company New York, N. Y.
Strobridge Litho. Company Cincinnati, Ohio
Otis Lithograph Company Cleveland, Ohio
Sale Lithograph Company Buffalo, N. Y.
Stockinger Photo Eng. Company New York, N. Y.
Latham Lith. & Ptg. Company Long Island City, N. Y.
Erie Litho. & Ptg. Company Erie, Penna.
Woodward-Tiernan Company St. Louis, Mo.
Donaldson Litho. Company Newport, Ky.
Harris Litho. Company Toronto, Canada
Einson-Freeman Company New York, N. Y.
Methodist Book Concern Cincinnati, Ohio
Providence Lithograph Company Providence, R. I.
Henderson Lithograph Company Cincinnati, Ohio

Many of these concerns operate two or more H-B Patents Company equipments of various types.

Huebner-Bleistein Patents Company

344 Vulcan Street, Buffalo, New York, U. S. A.

Ansley Wilcox, *President* — Wm. C. Huebner, *Secretary and General Manager*

Please Mention THE INLAND PRINTER *When Writing to Advertisers.*



THROWN FOR A LOSS

MANY A good sales letter bucks the line hard only to be thrown for a loss into the waste basket, for reasons that are usually unaccountable.

And while we don't say that Adirondack Bond is good for a first down every time you entrust it with your message, we do say that it has the stamina, the appearance and the FEEL that give your letter the chance it deserves.

Paper IMPRESSES — favorably or unfavorably — through its appeal to the eye and to the thumb. You can DEPEND upon Adirondack Bond.

Made in all regular sizes — in white and eight colors. Write for samples.

Adirondack Bond

(Tub Sized)

Stock Adirondack Bond NOW

Its good printing and folding qualities — its wide range of usefulness — make it a paper for which there is an every-day demand. It's a paper that is worthy of your consideration when you make a recommendation to your customers.

Another Certified Product of

INTERNATIONAL PAPER COMPANY

Main Sales Office: 100 E. 42nd St., New York City • Branch Sales Offices: Boston, Chicago, Pittsburgh, Atlanta, Philadelphia

DISTRIBUTORS

W. H. Smith Paper Corporation . . . . . Albany, N. Y.	Harris & Paul Paper Company . . . . . New York, N. Y.
The Barton Duer & Koch Paper Co. . . . . Baltimore, Md.	R. C. Kastner Paper Company . . . . . New York, N. Y.
John Carter & Company, Inc. . . . . Boston, Mass.	The Seymour Company . . . . . New York, N. Y.
Whiting & Cook, Inc. . . . . Chicago, Ill.	Walker-Goulard-Plehn Co., Inc. . . . . New York, N. Y.
John Carter & Company, Inc. . . . . Hartford, Conn.	Atlantic Paper Company . . . . . Philadelphia, Pa.
Carpenter Paper Co. . . . . Los Angeles, Cal.	Shaughnessy-Kniep-Hawe Paper Co. . . . . St. Louis, Mo.
The Barton Duer & Koch Paper Co. . . . Washington, D. C.	

Envelopes of Adirondack Bond are made and supplied by the Old Colony Envelope Company, Westfield, Mass.

1—3/0 Two-Color Miehle, 45½x62, equipped with Cross Continuous Feeder.

2—5/0 Special Miehles, bed size 46x68; like new.

2—5/0 Miehles, bed size 46x65.

2—4/0 Miehles, bed size 46x62; one with Cross Continuous Feeder and Miehle Extension Delivery.

3—2/0 Miehles, bed size 43x56; motor, control and push-button station.

2—No. 1 Miehles, bed size 39x53; specially adaptable for newspaper printing.

3—No. 1 Miehles, bed size 39x53.

4—No. 2 Miehles, bed size 35x50.

1—No. 4 Two-Roller Miehle, bed size 29x42.

1—No. 4 Four-Roller Miehle, bed size 29x41.

1—No. 1 Four-Roller Pony Miehle, bed size 26x34½; equipped with Dexter Suction Pile Feeder.

1—No. 1 Two-Roller Pony Miehle, bed size 26x34.

1—G. U. Premier, bed size 43x52.

1—3/5 Babcock, bed size 26x34; late type, and like new.

1—No. 10 Babcock, bed size 43x56.

1—No. 6 Babcock Drum; good shape.

2—Cottrell Drum Cutters and Creasers, bed size 46x64; late type.

1—National Platen Cutter and Creaser, 46x69½; double drive.

1—44-in. Oswego Cutter, late type; fine condition.

1—30-in. Gem Cutter.

2—Monotype Casters, complete; equal to new.

2—Monotype Double Bank Keyboards.

3—10x15 Miller Units.

2—12x18 Craftsman Units, complete.

1—14x22 Laureate Press.

1—Berry Lift, 70-in.; like new.

1—Fuchs & Lang Bronzer, 36x54.

1—Hollingsworth Conveyor.

HOOD-FALCO CORP.

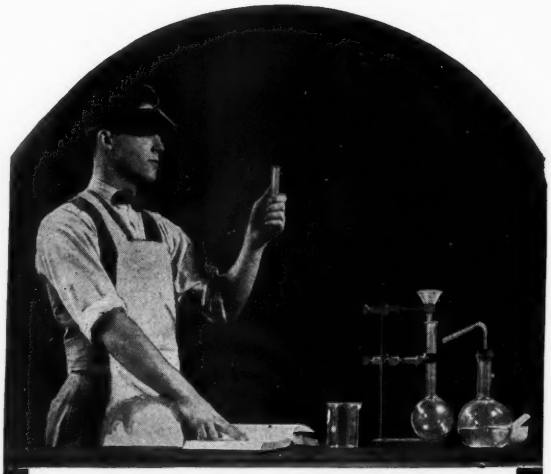
Machinery and Complete Plants Bought

19 CLIFF STREET — NEW YORK, N. Y.

Telephone Beekman 1034

CHICAGO OFFICE
343 S. Dearborn Street
Tel. Harrison 9621

BOSTON OFFICE
470 Atlantic Avenue
Tel. Hancock 3115



"Let Me Analyze Your Type Metal"

SEND me a sample of your present metal supply and get a complete Imperial Analysis without the least obligation.

"When you get your report you will know absolutely the present condition of your metal. If it is out of balance, we'll tell you what you need to bring your metal up to perfect working condition.

"To publishers who question an Imperial Analysis or want to make doubly sure our laboratory work is absolutely accurate, we suggest that you divide your sample into three parts—send one to us, one to U. S. Bureau of Standards, and the third to Ledoux & Co. of New York. Then compare your three reports.

"In order to assure ourselves that our work is the last word in accuracy, we, the Imperial Chemists, frequently check our own results by sending samples to the U. S. Bureau of Standards. This is just one of the precautions we take to assure printers that Imperial Metal, Plus Metals, or customers' analyses are accurate and scientifically correct. Send your metal sample for a complimentary analysis."

IMPERIAL TYPE METAL CO

Manufacturing the following metals:

LINOTYPE
ELROD
MONOTYPE
LUDLOW

Imperial METAL

INTERTYPE
LINOGRAPH
STEREOTYPE
THOMPSON

Philadelphia · Cleveland New York · Chicago



No. 20

Built in two sizes with inking carriage
No. 20 . . . . . 10 x 24
No. 32 . . . 13⅜ x 26

Vandercook Roller Series Proof Presses

These simple and compact presses are without equal for the rapid production of good proofs on any work within their size. Their practical utility has been established by their use in the greatest plants in the world, such as the United States Government Printing Office, R. R. Donnelley & Sons Co., The Curtis Publishing Co., W. F. Hall Printing Co., The Amalgamated Press of London, England, etc. The five plants mentioned use a total of thirty-five Vandercook Roller Series Proof Presses.

Write for complete information and prices

Vandercook & Sons

ORIGINATORS OF THE MODERN PROOF PRESS

900 No. Kilpatrick Avenue, Chicago

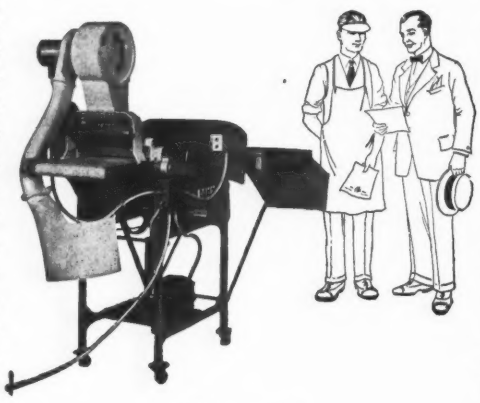
Europe: Baker Sales Co., London *Canada:* Toronto Type Foundry Co., Ltd., Toronto
Australia and New Zealand: Alex Cowan & Sons, Ltd., Melbourne

Method of Operation

The press has two ink plates, one at each end of the press. It inks or prints whichever way the cylinder or inking rollers pass over the bed—hence no lost motion.

In the beginning of the operation, the inking roller carriage is at one end of the press and the cylinder at the other. Run the inking carriage across the bed and over the form to the position under the cylinder. With a little pull on the cylinder handle the cylinder passes across the bed and comes to rest at the opposite side. Another proof can be pulled when returning inking carriage and cylinder to their original position. The work is done as though made ready and with much less expenditure of time and skill than is required in any other way.

Do-More



The only Automatic Process Embosser complete in one unit

Produces sharp RELIEF EMBOSSING effects in any color or colors desired without the use of dies or plates.

DO-MORE can be lined up with the delivery end of any automatic press —printing is done in usual manner —sheets or cards drop to DO-MORE conveyor, are processed and delivered to tray. No extra labor required

Use DO MORE *on*	DO-MORE *produces 3000 letterheads or 6000 cards an hour.*
Letterheads	*Operates on only 3 ounces of powder.*
Business Cards	*Comes fully equipt, ready to set up and operate.*
Social Announcements	
Menus	
Programs	
Blotters	

AUTOMATIC PRINTING DEVICES CO.

543 HOWARD STREET, SAN FRANCISCO

A. P. D. Sales Co., Inc., 280 Broadway . . . . . New York City
A. P. D. Sales Co., Inc., 203 Transportation Bldg. . . . Chicago, Ill.

SEND FOR OUR BOOKLET

AUTOMATIC PRINTING DEVICES CO.
543 Howard Street, San Francisco.

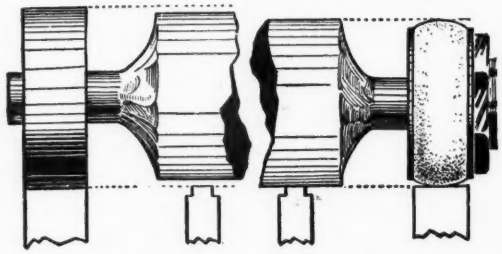
Gentlemen: Please send us literature on DO-MORE.

NAME_____

ADDRESS_____

CITY_____ STATE_____

Rollers Shrink in Cold Weather



MORGAN

Expansion Roller Trucks

are instantly adjustable to any type height, and therefore especially useful in winter. They save makeready time; they reduce wear on rollers. Improved locking device on late models holds adjustment secure.

PRICES PER SET

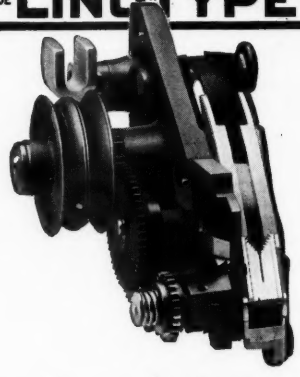
8 x 12 Set of Six $7.75	12 x 18 Set of Six . . $ 9.00
10 x 15 Set of Six 8.00	14½x22 Set of Eight 12.00

Your dealer has them, or write us direct

Morgan Expansion Roller Truck Company

1719 North Cahuenga Avenue, Los Angeles, Cal.

TRADE LINOTYPE MARK



Slow Speed Assembler

The assembler belt moves at the same speed, but the star wheel is geared down to half-speed, giving smoother assembly, eliminating transpositions, causing less wear on matrices and star wheel.

This improvement is applicable to all standard Linotype models. It is made as a complete assembly which any machinist or operator can apply in a few minutes.

Write to the nearest Linotype agency for particulars.

Mergenthaler Linotype Company

Brooklyn, New York

SAN FRANCISCO CHICAGO NEW ORLEANS
CANADIAN LINOTYPE, LIMITED, TORONTO 2

Representatives in the Principal Cities of the World

Serving the Midwest with New Equipment and Supplies

Representing Leading Manufacturers

For the Composing Room:
Hamilton Steel and Wood Furniture, Saws, Proof Presses, Galleys, Stones, Type, etc.

For the Bindery Room:
Chandler & Price and Challenge Paper Cutters, Punches, Stitchers, Folders, Trucks, Shears, Special Machines, etc.

For the Press Room:
Chandler & Price Presses, Patent Bases, Chases, Stones, Register Tables, Tools, etc.



14¼ x 22 Chandler & Price Unit. Press and automatic Suction Feeder. Fast and simple. Good size for all classes of printing on light, heavy and special stocks. Write for information.

Largest Stock of Rebuilt Equipment. Send for our Miehle List

RECOMMENDED EQUIPMENT
WANNER

Printing Machinery, Furniture, Supplies and Outfits. Binding and Folding-Box Machinery

The WANNER *Company*

716 South Dearborn Street

Four Phones: Harrison 6888 CHICAGO, ILL.

BAILEY *makes* Record Catalogue Run *at Full Speed; Full Color*

At Yale University Press, New Haven, Conn., G. T. Bailey has established a record of three years' continuous operation of a Miehle Vertical and a Style B Kelly, running fine catalogues at full press speed and full color—with slip-sheeting limited to three jobs.

Mr. Bailey operates these two presses 25% faster than the average shop; with them he produces the quality work demanded for the catalogues of one of the nation's greatest universities —run full speed and full color without offset or slip-sheeting. Says Mr. Bailey:

> "We have been using since 1924 two Craig Neutralizing Devices . . . in fact, we would not install a Style B Kelly or a Miehle Vertical without this device. So equipped we can run either of the two presses at full color at full press speed . . . our records show that we have not had more than two jobs in the past three years that have required slower press speed for full color . . . taking into consideration all the things made possible with this Craig device, the equipment was paid for within six months."

Eliminates Offset Automatically

The Craig is electrically controlled; it burns gas. It operates from the press control button. When the press starts, the burner starts; when the press stops, the burner automatically goes out.

With this device you can eliminate static 100% and 89% of offset; you can cut your slip-sheeting payroll; you can back up forms two to four hours sooner; you can get clean, sharp impressions otherwise impossible.

Write us and we will send you a proposal that is new and different; we will show you how you can run 200 press hours as a demonstration; how 1,537 shops eliminate offset; how you can earn $2.50 to $4.00 more per press per day. Send the coupon.

CRAIG SALES CORP., Dept. I. P. 12
636 Greenwich St., New York, N. Y.

Please forward details of your 30-Day **FREE** Trial Plan for our consideration.

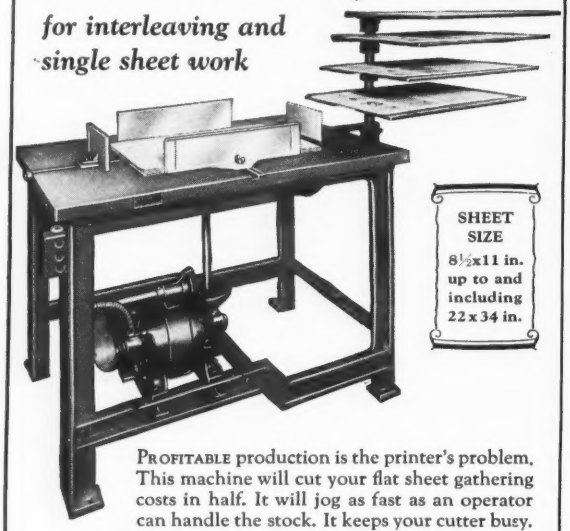
NAME.....

FIRM.....

ADDRESS.....

STOLP-GORE AUTOMATIC JOGGER

for interleaving and single sheet work



SHEET SIZE
8½x11 in. up to and including 22x34 in.

PROFITABLE production is the printer's problem. This machine will cut your flat sheet gathering costs in half. It will jog as fast as an operator can handle the stock. It keeps your cutter busy. Full information and price upon request.

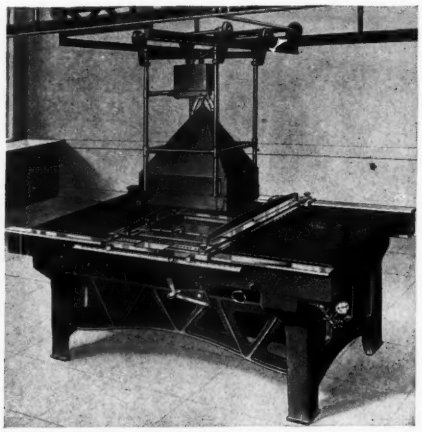
STOLP-GORE COMPANY

710-712 West Jackson Blvd., CHICAGO, ILLINOIS

A service department and a full supply of repair parts carried in stock

Exclusive Western Sales Agency for BROWN FOLDING MACHINES

DIRECTOPLATE



Composing Machines make better offset press plates than can be produced by the old-fashioned hand transfer method.

More in daily use than all other makes combined.

DIRECTOPLATE PRODUCTS

Directoplate Composing Machines
Directoplate Color Precision Cameras
Directoplate Multiple Negative Cameras
Directoplate Photo Engravers' Cameras
Directoplate Planograph Cameras
Directoplate Offset Proof Presses
Directoplate Vacuum Printing Frames

Directoplate Corporation

Ogden Avenue at Lake and Sheldon Streets
CHICAGO, ILLINOIS

YOU LIVE

30 MILLION, 504,960 MINUTES

[Based on Today's Average Lifetime of 58 Years]

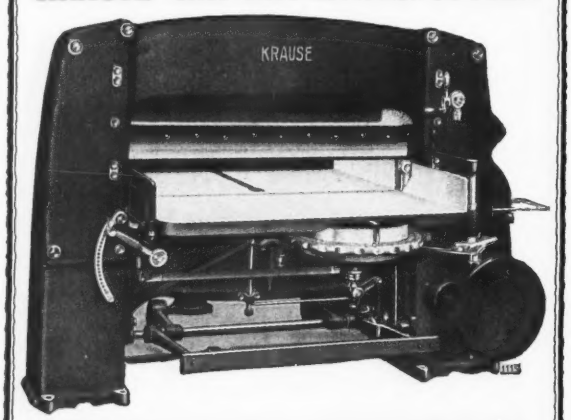
COPYRIGHT 1928 BY HENRY TILFORD

— — — It will take you just

3 MINUTES

to read our pamphlet describing the latest Full Automatic High-Speed

KRAUSE "KAY-KAY" PAPER CUTTER



HOFFMANN TYPE & ENGRAVING CO.

Easy terms **114 E. 13th St., New York** *Machines guaranteed*

ART MODERNES

Find the Proper Colors in Fine Papers at

SWIGART Paper Co. Chicago

723 South Wells Street

PRINTING PAPERS

of Beauty and Character

LINWEAVE FINE PAPERS
Announcements, Weddings, with Envelopes to Match.

GEORGIAN PAPERS
A Line of Distinctive Colored Papers.

WHITING and PATTERSON
Box Coverings and Decorative Papers.

READING PAPERS
A Group of Papers of Character and Modern Colors.

DELLA ROBBIA—The Quality Paper that dignifies the Message it Carries.

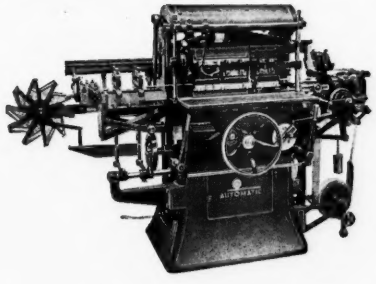


Sheet Rotary Automatic Printing Machine

Prints with curved electrotypes or stereotype plates. Printing size 10½ x 12½ inches. Speed, sheets, 6,000 impressions per hour; envelopes or bags, two on, 12,000 per hour. Sheets are automatically delivered printed side on top or beneath. The feed and delivery completely automatic. Very reasonably priced. Ideal machine for the job-printing shop.

Automatic Multiple Color Printing Machines

Emboss, cut, slit, perforate and print various kinds of papers, including tinfoil, cellophane or transparent materials. A profitable machine for specialty printing.



For sale exclusively by

Howard D. Salins
Golding Printing Machinery
608 S. Dearborn Street CHICAGO, ILLINOIS
Telephone HARRISON 5934

Everything GUMMED PAPER can offer in *Variety Quality Price...*

THE Dennison line of gummed papers is remarkably complete. From low cost papers that help you meet stiff price competition to the highest quality stock for fine multicolor work—there is a splendid sheet for every job. And you have three different gummings to choose from, each one the *best* adhesive for certain surfaces.

For printing on the gummed side use

Dennison's "GUM-PRINT"

Many of your customers will be glad to know that you can furnish attractive window pasters printed on the gummed side of Dennison's Gum Print—and at a fraction of the cost of decalcomania transfers.

Send for finished samples and get a copy of our Printer's Service Book. Learn how to build a profitable business in pasters, labels and stickers.

Dennison's Gummed Paper Tests Best on the Press

Dennison Mfg. Company, Dept. 37-Z, Framingham, Mass.

Please send me printed and plain samples of Dennison's "Gum Print" and a Free copy of your Printer's Service Book. Also name of nearest Dennison jobber.

Name.....

Street Address.....

City..... *State*.....

"The" Raised Printing Process

A COMBINATION HARD TO BEAT

TRADE *Embossography* MARK

Our patented process, positively the only method of producing raised printing effects that are **Hard, Flexible** *and* **Permanent;** *and*

The Embossographer

An automatic machine for producing raised printing effects, that automatically receives stock from the printing press, applies the powder, dusts off the excess and delivers to the heater or Embossing Machine or may be fed by hand

Our Latest Product

"THE LITTLE GIANT"

will take sheet up to 9 x 12. Gas or electric heat. Complete with all appurtenances

$100.00

Discount for Cash, or Suitable Terms

Embossing and Engraving Compounds . . . . . **$2.50** per pound

Gold, Silver, etc., in every variety. Write for prices and further information.

The Embossograph Process Company, Inc.

ESTABLISHED 1915

Patented Processes & Machines for Producing Raised Printing
The Camel Back Gum and Varnish Drier

251 William Street **New York, N. Y.**

BARGAINS

We carry the largest stocks in Job Lots of Perfects and Seconds in the World. At all times we have bargains in the following lines:

Blanks—Coated one and two sides.
Blotting.
Bonds—White and Colors.
Book Papers—Enamel, M. F., S. & S. C., Eng. Fin., Eggshell, etc., in White and Colors.
Box Boards.
Bristols—Index and Satin.
Card Boards.
Check Book Cover.
Cover—Embossing.
Folding Enamel—Extra Strong, the best of its kind.
Litho Label.
Manila—Document.
Mimeograph.
Offset Papers.
Post Card—Coated and uncoated.
Railroad Board.
Tough Check.
Second Sheets.
As well as miscellaneous Job Lots of every kind and description.

BARGAIN PAPER HOUSE
423 West Ontario St. **Chicago, Ill.**

Two Branch Offices:
PITTSBURGH, PA. - - - - **209 Ninth Street, Phone Grant 103**
MILWAUKEE, WIS. - - - **204 Grand Ave., Phone Grand 2802**

BARGAIN PAPER HOUSE
423 W. Ontario St.
Chicago, Ill.
Place our name on list to receive your monthly price list every month.

Name.....
Address.....
City.....

SLEIGHTS
BRONZEMETALLIC INKS

MICO

INKS FOR

PRINTING — TIN DECORATING
LITHOGRAPHING — DIE STAMPING
PLATE PRINTING — BANK NOTE

SPECIALTIES

BRONZE POWDERS — VARNISH
DRYCOLORS — DRIERS
NON-OFFSET COMPOUND

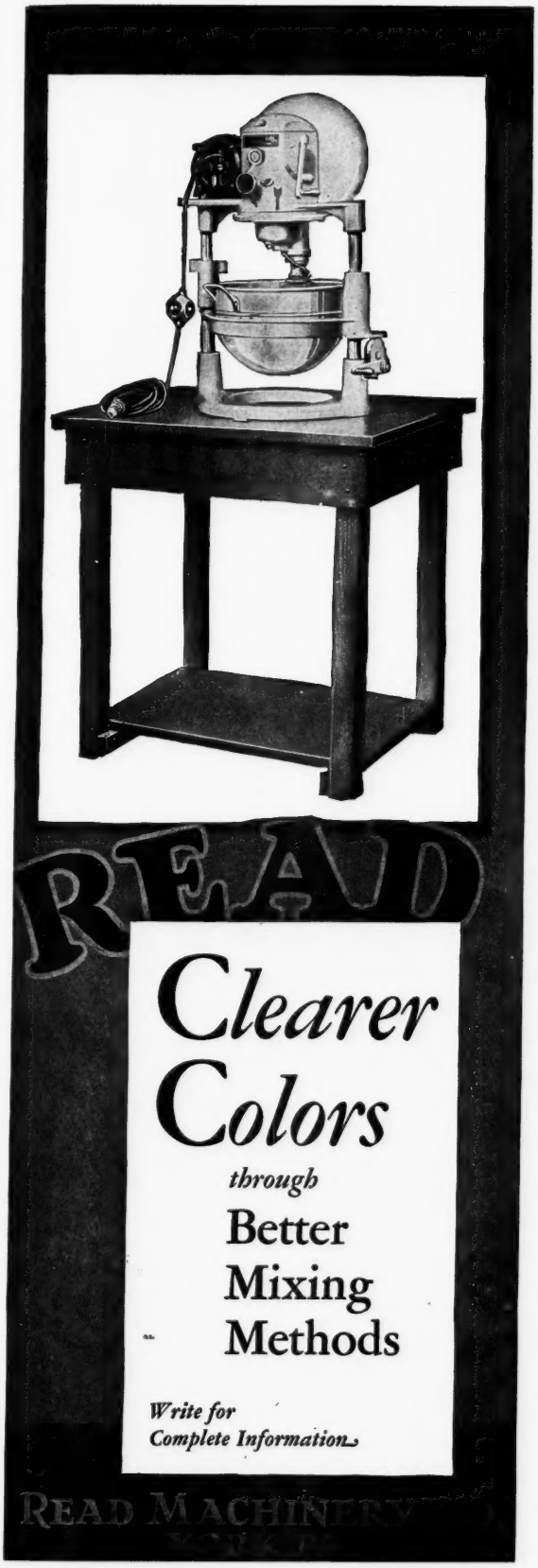
Sleight Metallic Ink Co. Inc.

FACTORIES

Philadelphia

Chicago, Ill. — *Montreal, Canada*

BRANCH *New York City* — BRANCH *Miami, Florida*



SERVICE SPEED SIMPLICITY DURABILITY PRICE REPUTATION EXPERIENCE CONSTRUCTION

When you buy a numbering machine—

what factors do you consider?

When you invest in a numbering machine—or any other type of printing equipment—you insist upon a return of:

(1) Consistent Service
(2) Maximum Durability
(3) Minimum Upkeep Costs.

Good equipment is like a good printing job. It must be purchased at a fair price—or something is missing. Assurance of long and consistent service, maximum durability and minimum upkeep costs, may be had *only* in a combination of the finest materials, the most expert design and the most skillful workmanship.

Such is your picture of Roberts Numbering Machines—superior by test of time, service and durability. Selected by printers the world over as the most efficient. *Endorsed and recommended by the most expert and experienced of printing technicians.*

Roberts Low-Plunger Numbering Machines are superior in nine distinct points. Let us prove it to you by diagram. And let us send you, too, "*Printing Profits From Numbering Jobs*," a 64-page treatise on numbering by Robert F. Salade, that master technician of printing, who has selected Roberts Numbering Machines as the most efficient and proficient of all mechanical numbering devices.

These improved Roberts Models are particularly adapted for use on all automatic job and vertical presses, such as Kelly, Miehle Vertical, Miller High-Speed, etc., as well as the usual flat bed and cylinder presses.



Model 27 (5 wheels) $12.00 less 10%
Model 28 (6 wheels) 14.00 less 10%

ROBERTS NUMBERING MACHINE COMPANY
694-710 Jamaica Avenue, Brooklyn, N. Y.

ROBERTS

low plunger **numbering machines**

Roberts Numbering Machine Co.
694-710 Jamaica Ave., Brooklyn, N. Y.

Please send me at once a copy of "*Printing Profits From Numbering Jobs*" and also your special "nine-point" diagram and description of the improved Roberts Low-Plunger Models. I enclose five cents (stamps or coin) to cover the mailing cost.

Your Name.....

Firm.....

Address.....

G.H.Q.

FOR ALL EUROPEAN TYPE

Announcing

SPHINX

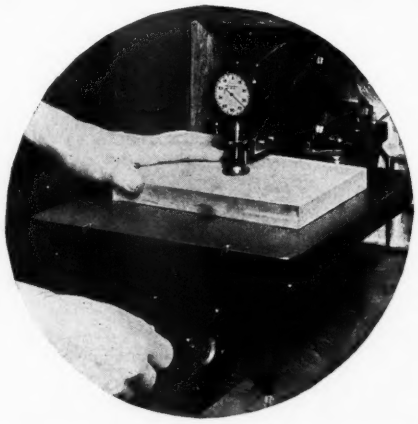
Just received from France
Bold, Legible and Modern
Roman, Italic and Inline
all available

ASK FOR SPECIMEN BOOK

CONTINENTAL

TYPEFOUNDERS ASSOCIATION, Inc.

216 East 45th Street, New York



A railway engineer . . . . He

too is required to run on schedule but he doesn't have to adjust couplings and what not before he starts his train.

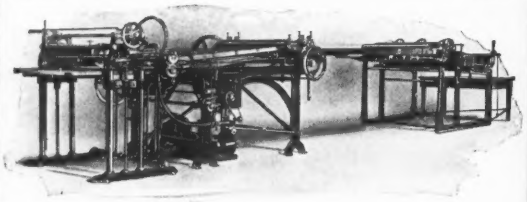
Why ask the pressman to adjust the height of printing plates before he can begin the actual makeready and printing of a form?

Use of the Hacker Plate Gauge and Rectifier will prevent dimensional errors in printing plates getting to the pressroom. It means quicker makeready; faster, cleaner runs. . . . . *Sold by all dealers.*

Made by HACKER MFG. CO.

320 South Honore Street, Chicago, Illinois

1844 1928



The HICKOK

Sheet Disc Ruling Machine

This machine will rule feint lines on both sides of the sheet, in one direction, at one feeding. The quality of the ruled lines produced by this machine are about equal to pen ruled lines and this machine can produce twice as much work. We also manufacture disc ruling machines that feed the paper from the web or roll.

THE W. O. HICKOK MFG. CO.

HARRISBURG, PA., U. S. A.



The newer bigger better

W-S Envelope Price List

Red hot right now from the press—packed with more new numbers, more suggestions—more pages of practical helpfulness. New Price List No. 30 describes clearly and gives you the square-toed economy prices on more envelopes than are to be had from any other single source in America!

Think of it. Over 20 million in stock, *ready for instant shipment,* embracing over 700 individual styles, sizes, weights, paper stocks.

The world's widest selection of window envelopes, air-mail and other specials. 'Most everything you would expect to be a "special order" elsewhere is here on hand!

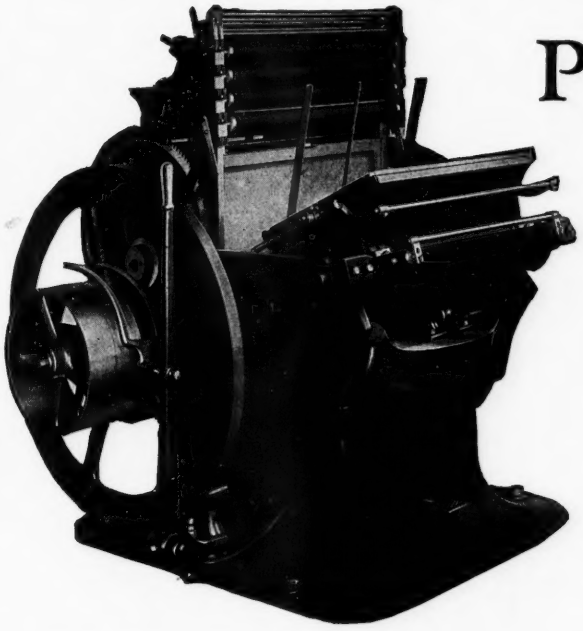
Free to any printer or lithographer—and today's mail is none too soon for your request!

You can't be fair to your shop without this gold mine of envelope reference right at your hand. Have Miss Steno write your letter now.

The Western States Envelope Co.

South Water *from* Clinton *to* Ferry Sts.
Milwaukee
Wisconsin

Laureate and Colt's Armory



PLATEN PRESSES

Versatile — Profitable

Thomson-National Press Co., *Inc.*

FRANKLIN, MASSACHUSETTS

New York Office: Printing Crafts Bldg., 461 Eighth Ave.
Chicago Office: Fisher Bldg., 343 South Dearborn Street

Also Sold by All Branch Offices of the
American Type Founders Co. *and* Barnhart Bros. & Spindler

The w-RIGHT PAPER PUNCH



affords greatest variety of work and fills every punching requirement of the bindery:

Round and Open Hole Punching!
Perforating!
Tab Cutting!
Round Cornering!
Multiple Hole Punching for Bookkeeping Sets or any other kind of special shaped holes!

Interchangeable Attachments

Foot or Power Driven Models

RAPID! CONVENIENT! LOW PRICED!

Write to "WRIGHT" *for the right information*

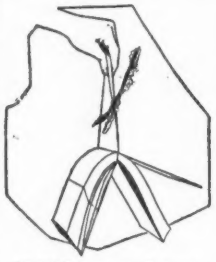
IF IT'S A "WRIGHT" IT'S RIGHT

The J. T. Wright Company

MANUFACTURERS OF PAPER DRILLING, PUNCHING AND PERFORATING MACHINERY
ALSO DESIGNERS AND BUILDERS OF SPECIAL MACHINERY

2101-2103 Reading Road **CINCINNATI, OHIO**

Agencies in principal cities



NUREX is strong. It never gets brittle.

Never Becomes Brittle!

Nurex Tabbing Compound

does Tabbing, Tipping and Mounting, BETTER, QUICKER AND CHEAPER. No glue pot to heat. No waiting. No boiling over. No waste. Simply apply cold with a brush, and "It's Good to the Last Drop."

COLORS: Red or Natural
Government Measure **Put up in Gallons or Quarts**

NUREX supplied through all Printers' Supply Houses

THE LEE HARDWARE CO., Salina, Kansas, U. S. A.



(Patented June 1, 1920, and January 6, 1925)

A Flexible Tabbing Compound

Rotary Gathering Table



Two Sizes, Five and Seven Feet in Diameter

Pay-Roll Savings Soon Equal Its Cost

It has a variable speed—two to six revolutions per minute.

For book sections, single sheets, calendar pads and a variety of other assembling work.

One to seven girls can sit or stand at their work and accomplish at least 50 per cent more work with much less fatigue. When not in use under power it can be used for all classes of hand work.

The Efficiency Bindery Table Company
12130 Eggleston Avenue Chicago, Illinois

CHASES!

ODD SIZES—*Brand New—Electric Welded—Made of Highest Grade of Steel—Guaranteed for Life*

Poster: without cross bar

Outside	Inside	Each
17½x22¼	15 x20½	$5.00
18⅞x22¼	16⅜x20½	5.50
19¾x22¼	17¼x20½	5.80

C. & P. and odd size of Gordon chases

		Each
8x12	8½x12½	$4.00
10x15	10½x15½	4.50
12x18	12⅞x18⅞	5.80

Book: with two cross bars 3 picas wide

Outside	Inside	Each
26 x34	24 x31⅞	$17.00
26 x34½	24 x32⅜	17.00
28 x40	25¾x37¾	18.00

Outside	Inside	Each
29 x41	26¾x38¾	$18.00
29 x42	26¾x39¾	18.00
27¼x34¼	25 x32¼	17.00

The above sizes of chases are special in size, and only a few of each in stock

SANDBLOM STEEL CHASE CO.
424 South Clinton Street, Chicago, Ill.

HIGH SPEED BRONZING

Direct Connection With High Speed Presses



Write for Full Information

The Milwaukee Bronzer now being used with Miehle Vertical, Miller High Speed, Kelly and other presses.

C. B. HENSCHEL MFG. CO., Milwaukee, Wisconsin

Your Supply House Sells

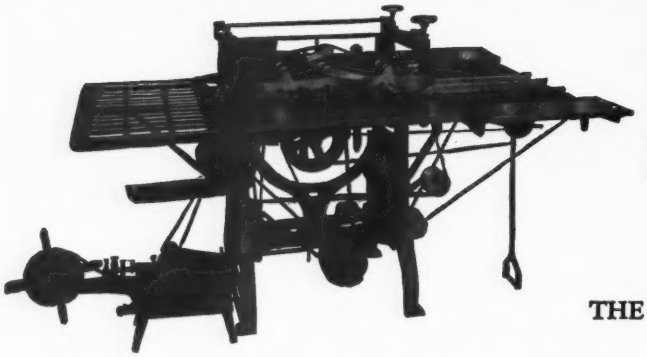
"HORTON"

VARIABLE SPEED PULLEYS AND 20th CENTURY INK FOUNTAINS

Products of the
HORTON MANUFACTURING COMPANY
Minneapolis, Minn., U. S. A.

"Always Satisfactory and Dependable"

The Brackett Double Head Stripping Machine



Brings Bookbinding costs down to an unusually low level. The cheapest kind of human labor can not compete with it.

It does the unusual things in bookbinding and does many things better and quicker than hand labor, no matter how good or how cheap hand labor may be obtainable anywhere in the world.

Edition Binders, Check Book Makers, Blank Book Makers, Library Binders and Catalogue Publishers should investigate the unusual merits of this machine if they are interested in lower costs and greater profits.

THE BRACKETT STRIPPING MACHINE CO.
Topeka, Kansas, U. S. A.

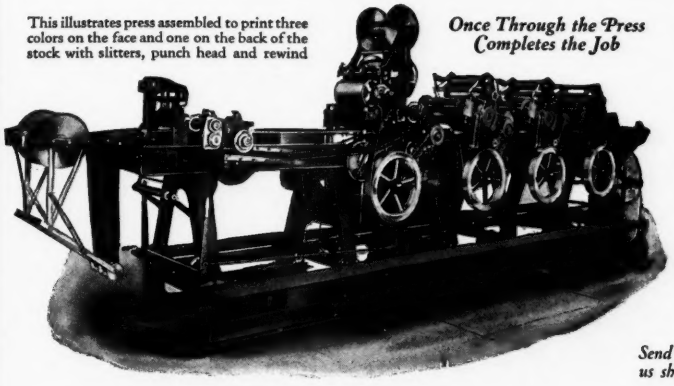
MULTI NEW ERA PRESS PROCESS

Fastest Flat-Bed Press on the Market

7,500 IMPRESSIONS PER HOUR

This illustrates press assembled to print three colors on the face and one on the back of the stock with slitters, punch head and rewind

Once Through the Press Completes the Job



The New Era is a roll feed, flat-bed and platen press, built in sections. Assembled as desired to print one or more colors on one or both sides of the paper, cloth or cardboard; also slit, punch, perforate, number, cut and score, re-inforce and eyelet tags, and a number of other special operations, all in one passage through the press.

Delivers the product slit, cut into sheets or rewound, counted and separated into batches as desired. Most economical machine for specialty work requiring good color distribution and accurate registry.

Send us samples and particulars of your requirements and let us show you what we can do therewith. Ask for literature.

THE NEW ERA MANUFACTURING COMPANY

Straight and Cedar Streets, Paterson, New Jersey

. . . . . get more business—and keep it! use this Thompson Concentrated Type Cabinet!

GOOD Printing Sells More Printing. A widening circle of satisfied customers adds new business, new accounts, new profits. This spells SUCCESS.

With the Thompson Concentrated Type Cabinet you lower composing costs, speed up your service and turn out more and better work. With Price, Service and Quality you have all competition backed off the map. The Thompson Concentrated Type Cabinet is compact, orderly, productive—there is no confusion, no lost motion, no costly delays.

Finished in Antique Oak or Olive Green Enamel.

Write for very moderate prices and complete specifications.

The No. 12113 Removable Working Top is standard equipment. On the bank are spacing materials cases as follows:

No. 12007-A—Space and Quad Case for spaces and quads.

No. 12007-B—Thin Copper and Brass Case for ½ point Copper Spaces and 1 point brass spaces.

No. 12007-C—Lead and Slug Case to hold leads and slugs from 1½ to 9½ picas by ens.

The removable working top is also equipped with a rack with numbered compartments to hold leads in lengths from 10 to 40 picas by ems, and of slugs in lengths from 10 to 50 picas by ems.

In the body of the cabinet are 46 California Job Cases and 2 Blank Cases.

For Sale by Independent Dealers and Type Founders the World Over



No. 12007 Cabinet (Case Side)

Thompson Cabinet Company Ludington, Mich., U. S. A.

How Much for Press Time?

The figure you set down can win you the contract when a Lisenby Jobber backs you up with its speed and low press-time cost. And many a printer will tell you that the Lisenby soon pays for itself out of profits on jobs which, without its aid, would have gone elsewhere. Do you want proof of its speed? Then look at this example of PRESS-TIME SAVINGS!

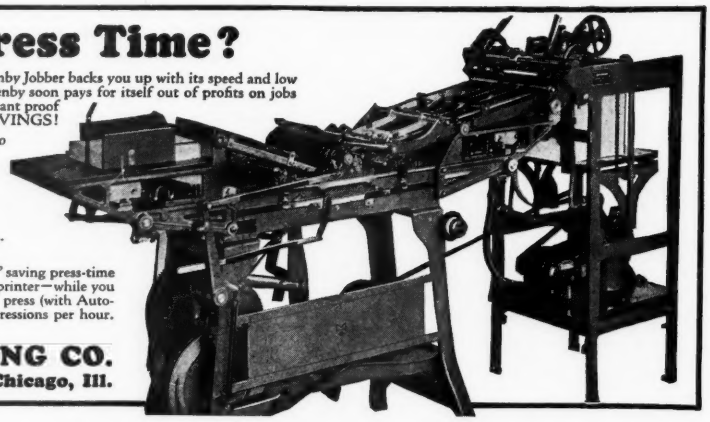
Following figures submitted by Dodge-Markham Printing Co., 40 Haendal Street, Binghamton, N. Y.:

Three Consecutive Jobs Run on the M-24 Lisenby

No. 1, 27,000 impressions . . . 7 hours, 20 minutes
No. 2, 5,000 impressions . . . 1 hour, 35 minutes
No. 3, 10,000 impressions . . . 2 hours, 45 minutes

Total impressions, 42,000. Average per hour, 3,972. Total make-ready time, 1 hour. Running time, 10 hours, 40 minutes.

IT'S YOUR MOVE NEXT! Every day you "think about" saving press-time with a Lisenby Jobber is a day of bigger profits for some other printer—while you take what you can get. This thoroughly modern and complete press (with Autofede attachment) has actual performance records of 4,800 impressions per hour. Can you equal that speed with your present equipment?



LISENBY MANUFACTURING CO.
Dept. A 608 So. Dearborn Street Chicago, Ill.

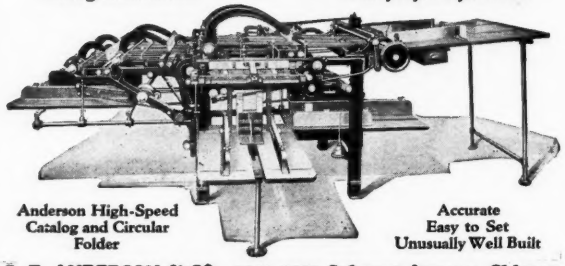
GOOD PRINTING
Brings Repeat Business

Accuracy and rigidity of lock-up constitute the first step in securing a perfect printing surface. No amount of pounding on the planer will reduce the uneven surface caused by imperfect furniture and quoins in the form. M. & W. Job Locks never fail and our Iron Furniture is accurate to the one-thousandth part of an inch. Good printing is possible only with a perfect lock-up.

MORGANS & WILCOX MFG. CO.
Middletown, N. Y., U. S. A.

A REAL PRODUCER

of accurate folding in a large variety of broadside, circular and catalog combinations . . . *Write for full information*

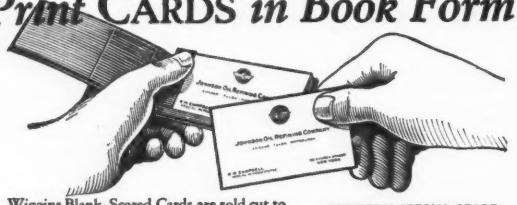


Anderson High-Speed Catalog and Circular Folder

Accurate
Easy to Set
Unusually Well Built

C. F. ANDERSON & CO., 3225-3231 Calumet Avenue, Chicago

Print CARDS *in Book Form!*



Wiggins Blank-Scored Cards are sold cut to all standard sizes, and ready for printing. Patent Lever Binder Cases hold tabs of 15 or more cards, and require no binding or stitching. Each card is removed from the tab in the case with *perfect* edges.

This type of card is preferred by firms and individuals who insist on the best. Write us for a sample assortment NOW—and prove it.

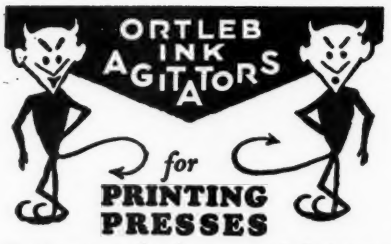
PRINTERS' SPECIAL GRADE SAMPLE ASSORTMENT LOTS

200 Cards, Business Size - $1
2 Lever Binder Cases

1,200 Cards, 4 Sizes - - - - $5
8 Lever Binder Cases

2,500 Cards, 4 Sizes - - - - $10
15 Lever Binder Cases

The John B. Wiggins Co., 1152 Fullerton Avenue, Chicago, Ill.



for
PRINTING PRESSES

Uniformity of color assured. Relieves pressman from the constant watching for color fluctuations. An asset that shows profitable results. Write us for details.

ORTLEB CORPORATION
2513 Baldwin St. ST. LOUIS Dealers Everywhere

THE FASTEST SELLING FOLDERS IN AMERICA

Because:

SIMPLICITY=

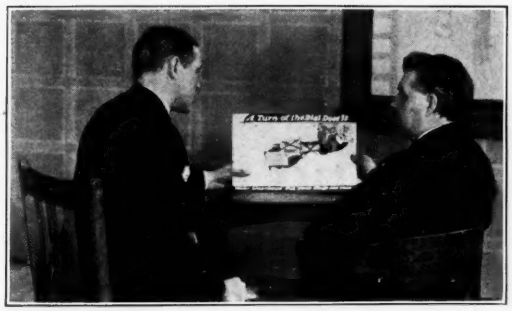
HAIR-LINE ACCURACY
NO SPOILAGE
EASE OF OPERATION
LOW FIRST COST
LOW UPKEEP

Distributed Only by Our Own Branches in 18 Principal Cities

Free Trial
Without Obligation

RUSSELL ERNEST BAUM

615 Chestnut Street
PHILADELPHIA



"Now is the time to put in Mohr Lino-Saws

. . . . . Mr. Brown."

"We already have slug saws, Joe. Why won't they take care of our needs? The Mohr Lino-Saw saws slugs, too, doesn't it?"

"We need our floor saws. But we ought to saw our *slugs* with Mohr Lino-Saws. Take this catalog we just ran off for the Blank Company. Our cost sheet showed 21 hours' sawing time running the matter around all those cuts. Mohr Lino-Saws would have saved that. We could easily save hundreds of hours yearly on jobs like this."

"But how does the Mohr Lino-Saw save so much? How is it different?"

"It's *automatic*. It is attached directly to the typecasting machine and operates as a part of it. Here's how we do it now. Bill, on the No. 14, gets a take on the Frinstance job in 6 point Chelt., of four different lengths—10, 11, 6 and 9 picas long. The copy runs around four cuts. He sets his left-hand vise jaw, his assembler and then a line of 6 point Chelt. It drops to the galley, a slug 30 picas long, 10 picas carrying type, the rest blank. To get the 11, 9 and 6 pica lines he must make separate adjustments of vise jaw and assembler for each measure.

"He dumps the galley. All slugs are 30 picas long, but the type ends are four different lengths. One of the makeups must saw off the waste ends. He may have to wait his turn at the floor saw. He may bleed the slugs, requiring Bill to re-set. At any rate, he must make four separate settings of the floor saw. Consider the time adjusting vise jaw, assembler and floor saw on corrections of all measures.

"With a Mohr Lino-Saw on the same job, Bill would set the dial at the measure he wants, say 10 picas. That's all he would do. That one dial sets saw, vise jaw and assembler in unison at 10 picas. The type end goes to the galley as usual and each waste end is carried away *automatically* to a special hell-box. A turn of the dial is all that is needed for any measure. It takes less time to set the dial than to set the left-hand vise jaw alone, yet the dial performs *three* operations. No chance to bleed a line. So Bill's time is saved because he has but one simple adjustment instead of two. But most important of all, Bill delivers his galley to the bank all sawed, ready for make-up. No hand sawing, no waiting to use the saw, no chance of bleeding."

"I believe you're right, Joe. We can't afford to waste money doing a job the long way 'round. As long as you are satisfied that we can make Mohr Lino-Saws pay for themselves quickly, I'm going to sit right down and write for full details and prices."

* * * * *

How's your slug-sawing situation? Why not save time on your work, too? The first step is to write for full details and prices. Why not do it now?

MOHR *Lino-Saw*

MOHR LINO-SAW COMPANY, 609-613 W. Lake Street, Chicago, Illinois



A. J. SAMUELSON

Manager of The Acorn Press, Omaha, Nebraska,

says:

"The Inland Printer is my most valuable friend and year after year, up to the present time, I have absorbed its wealth of ideas.

A great part of any success I have attained during my pleasant experience in the printing business I owe to ideas gleaned from The Inland Printer over these thirty short years.

To my mind every printer should read and ponder over the pages of this valuable publication, as it always has been, and *is increasingly so today,* a wonderful source of knowledge to any one who has the desire to learn."

GIVE them The Inland Printer *for Christmas*

What could possibly be more practical as a Christmas gift—helpful the whole year 'round—than to give each of your important employes a subscription to The Inland Printer?

Every month each of these employes who are so important in your organization will be reminded of your thoughtfulness.

As the year rolls around you will certainly receive dividends in the increased efficiency and interest of your employes. They will react to the contact with this "wonderful source of knowledge," as Mr. Samuelson describes The Inland Printer.

Just list the names and addresses on the attached coupon. If necessary please use a separate sheet and mail with your check. On all orders received by December 20th the editor will send a special letter advising those for whom you subscribe that the subscription is a gift from you.

(Subscription Rates: $4.00 per Year in United States and possessions . . . Canada $4.50 . . . Elsewhere $5.00)

THE INLAND PRINTER CO.,
632 Sherman Street, Chicago, Illinois

Date.....

Signed.....

Address.....

City.....

Please send THE INLAND PRINTER for one year, beginning with the December issue, to the following. My check for $.....is enclosed.

NAME.....	NAME.....
ADDRESS.....	ADDRESS.....
NAME.....	NAME.....
ADDRESS.....	ADDRESS.....
NAME.....	NAME.....
ADDRESS.....	ADDRESS.....

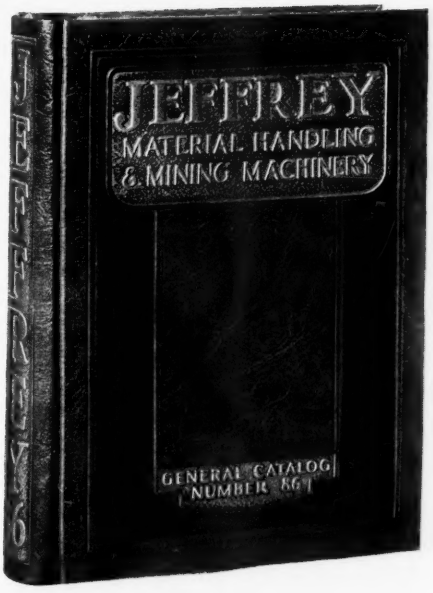
Please Mention THE INLAND PRINTER *When Writing to Advertisers.*

THE LIFE AND SUCCESS OF A CATALOG

WHEN a manufacturer issues a catalog he is entitled to insure for it a long and useful life.

Success comes to a catalog when its covers attract attention by their appropriate design, color and texture; when its general make-up inspires confidence; when its contents cause the reactions desired by the publisher. And success stays with the catalog, which, besides meeting these requirements, is so well bound that it lives handsomely through the inevitable wear and tear of commercial and industrial usage.

Burk-Art covers help to provide long life and success for catalogs and other business books in the whole range of sizes and for every purpose known.



"This is one of the finest industrial catalogs ever published"—writes The Jeffrey Manufacturing Company of Columbus, Ohio. The edition illustrated has, in many years of evolution, reached a size unsurpassed in its field. The book is used to illustrate and describe the internationally known line of conveying machinery manufactured by Jeffrey.

The name of a process for embossing and coloring binding fabrics to produce durable book covers of unusual beauty in color, texture and design.

Burk-Art PROCESSED

THE BURKHARDT COMPANY, INC.

LARNED AT SECOND — DETROIT, MICHIGAN

$10.00

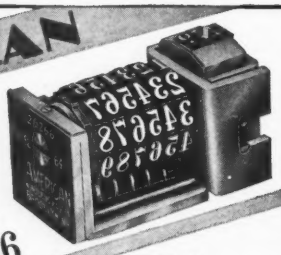
AMERICAN

NEW MODEL 64

ALL STEEL

Wonderful value with high quality through quantity production

No. 123456



Made to run forward or backward.

At all Supply Houses.

Made and GUARANTEED by

Main Office: Brooklyn, N. Y.

AMERICAN NUMBERING MACHINE CO.

World's Largest Manufacturers of Numbering Machines

Branches: Chicago Paris

Practical

BOOKS

about

PRINTING

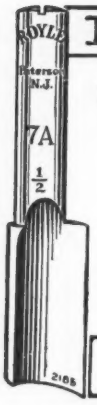
and the

ALLIED TRADES

Send for this Catalogue today
IT IS FREE

THE INLAND PRINTER CO.
632 SHERMAN STREET
CHICAGO

ROYLE ENGRAVING MACHINERY



Routing Machines
Bevelers and Lining Bevelers
Circular Saw Tables
Jig Saws and Drills
Type-high Planer
Trimmer—Micro-Edger
Engravers' Ruling Machines
Ellipsograph
Cutters and Accessories

Descriptive matter and prices upon request

JOHN ROYLE & SONS
PATERSON — NEW JERSEY

Volume plus Skill in

Book Binding

For years before our capacity was 45,000 case-bound books per day, the quality of Brock & Rankin workmanship was our best salesman.

It still is.

Present modern facilities enable us to turn out the quality of workmanship which meets our own standard, at costs which make your use of our facilities an economy for you.

Customers from coast to coast—Write.

Edition Catalogs; Edition School Books; Book Covers, Cloth, Leather, Imitation Leather, Super Finished; Paper Cover Catalogs; Edge Gilding.

BROCK & RANKIN
INCORPORATED

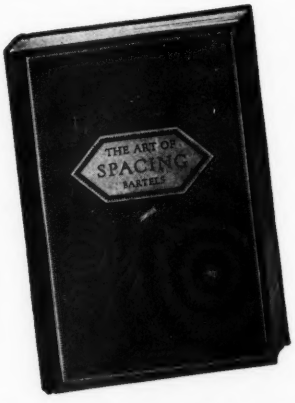
Commercial Binders for Thirty-Six Years

619 So. La Salle Street Chicago, Illinois

The Art of Spacing

BY

SAMUEL A. BARTELS



A treatise on the proper distribution of white space in typography. ¶ This book, carefully hand set by the author, exemplifies the text.

Price, $3.00 postpaid

The Inland Printer Company

632 Sherman Street Chicago, Illinois

"STICK 'EM UP"



This Bandit is in YOUR Composing Room . . .

and we can point him out to you, without fail. Maybe he doesn't wear a mask or carry a gun but he's a sure-enough "stick-up" artist, and is taking plenty of money out of your pockets every day. We refer to your remelting furnace—that "highwayman of the composing room," which is exacting from you a toll of at least one cent per pound every day in metal losses alone. The Monomelt System is your positive insurance against this loss and your guarantee for increased production.

Let our engineers make a survey of your plant without cost to you and demonstrate this efficient and economical system of metal handling.

The MONOMELT Co.

1621 Polk Street ★ Send us full information about the Monomelt System. Clip this out, attach to your letter and mail to us. I. P. **Minneapolis, Minn.**

"Why melt metal twice to use it once?"

Sole Agent for the British Isles: **H. W. CASLON & CO., LIMITED, 82 CHISWELL STREET, LONDON, ENGLAND**
For Holland and Belgium: **JOSEPH KELLER, 63 HEERENGRACHT, AMSTERDAM, HOLLAND**



Redington Counters

Old Friend of Every Printer

F. B. REDINGTON CO.

109 South Sangamon Street Chicago

CARDBOARD ... EASELS

You spend good money for advertising cut-outs or counter merchandise displays. It is economy to use the Stand Pat Easel, with special lock feature which insures it against falling down and relieves the strain the ordinary easel encounters. The Stand Pat Easel will outlive your display card. Write for samples today.

STAND PAT EASEL CO., 439 E. Fort St., Detroit, Mich.

CAST-WELL STEREOTYPE MATS

READY FOR IMMEDIATE USE
WET OR DRY PROCESS
UNION MADE

Package of 25 mats, commercial size, 12" x 15", $1.50 with directions
Results guaranteed

WHITFIELD PAPER WORKS, Inc. 12-16 Vestry St. NEW YORK CITY

The New **HOE SUPER OFFSET PRESS**

Size 41 x 54

has a normal running speed of 3,600 an hour

R. HOE & CO., INC., 504 GRAND ST., NEW YORK

Patented thruout the world

EMBOSSING

WITH DOLLARS IN IT FOR THE PRINTER

Ready to run in five minutes on the light Automatic Press
No "makeready" as Die and Counter are made simultaneously

FOR ALL KINDS OF COMMERCIAL WORK

Particulars on receipt of card or letterhead

ELLIS "NEW METHOD" EMBOSSING CORP., (Dept. I) 141 W. 36, New York City

Agents: American Type Founders Company, *Everywhere*

EMBOSSING IS EASY IF YOU USE

Stewart's Embossing Board

Simple, Economical, Durable. Sheets, 5¾ x 9½ inches

$1.25 a Dozen, Postpaid

THE INLAND PRINTER, 632 Sherman Street, Chicago

ENGDAHL BINDERY

Edition Book Binders

"Books Bound by Us Are Bound to Satisfy"

1056 WEST VAN BUREN STREET
CHICAGO, ILLINOIS • Telephone Monroe 6062

There is only one ENGRAVING

That produced by the Artist on Steel and Copper and EMBOSSED ON OUR PRESSES

MODERN DIE & PLATE PRESS MANUFACTURING CO.
Belleville, Illinois

Everything for the Engraving Department

NEW AND REBUILT

Folders & Feeders

Guaranteed

Christensen Wire Stitcher
Safety Trimmer

Complete Line of

Dexter-Latham-Mentges Equipment

A. W. HALL COMPANY

106 West Harrison Street
CHICAGO, ILLINOIS

Our New . . .

SAW-TRIMMER

is Now Ready for Delivery

For particulars write to

The HILDMAN Saw-Trimmer & Linotype Supply Company

160 No. WELLS ST., CHICAGO

REBUILT Machinery

Latham Power Numbering Machine.

Latham Multiplex Power Punch.

Power and Foot Power Round Hole Perforators, various sizes and manufacture.

Hickok Automatic Feeder for Ruling Machine.

Write for Particulars and Prices

NYGREN-DAHLY CO.

218-230 N. Jefferson St.
CHICAGO, ILL.

Supreme Brand

Flexible Tabbing Composition

Combines Strength, Flexibility, Elasticity, Economy & *Absolutely Guaranteed*



Insist upon SUPREME BRAND from your jobber or order direct from us

LAYTON ELASTIC GLUE CO.

703-709 FULTON ST. • CHICAGO

AMERICAN FINISHING CO.

E. S. De Leon, Proprietor

Finishers to Lithographers' and Printers' Trade

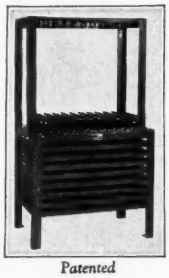
Varnishing, Gumming, Tinning Hangers, Open Die Cutting, Roughing, Paraffining, Etc.

Office and factory

500 South Peoria St., Chicago

Telephone Haymarket 2446

REID LINOTYPE MAGAZINE RACK



Patented

Costs less, more efficient, made up for any size, standard sizes in stock, all iron and steel, fire proof, saves floor space, no possible damage to magazines. Write for descriptive matter.

Manufactured and Sold by

William Reid & Company

537 S. La Salle St.
Chicago, Ill.



BLOMGREN BROS & CO.

Makers of Printing Plates

512 Sherman St.
CHICAGO
ILLINOIS



ParkSpray
Humidification Systems

Helping to solve bindery problems at

Cadillac Printing Company
DETROIT, MICHIGAN

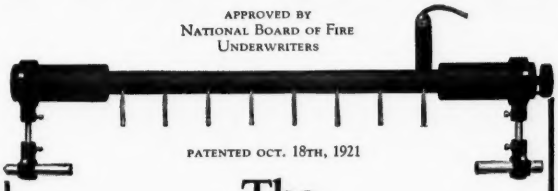
This is only one corner of their big plant ~ completely humidified

Send for Booklet No. 927
"Print Shop Air Conditioning"

Parks-Cramer Company
972 Main Street ~ Fitchburg, Mass.

STAT-ERAD

APPROVED BY
NATIONAL BOARD OF FIRE
UNDERWRITERS



PATENTED OCT. 18TH, 1921

The Electric Neutralizer

Easily Installed on Any Press

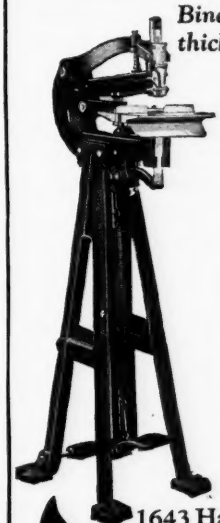
Operates from regular electric supply line, through transformer which we furnish. Equally effective on all flat-bed cylinder presses. Will ship on fifteen days' trial. Give press equipment, current and voltage.

J. & W. JOLLY, Inc.
Holyoke - - Massachusetts

Canadian Agents:
Toronto Type Foundry Co., Ltd., Toronto, Ont.

ACME- No 6½

FOR PRINTERS



Binds from ⅛ inch to ½ inch thickness of all kinds of paper.

A sturdy Staple Binder made for flat and saddleback work.

Six different lengths of staples, in three thicknesses of wire.

Downward pedal stroke.

10-in. reach for insertion of work. Staples to a core: fine 313, medium 200, heavy 125.

ACME Staple Binders are made especially for heavy duty. Parts are interchangeable and any part needed can be supplied at once.

ACME Staple Machines are the only staple binding devices designed and completed from the raw material to the finished product direct from our own factory.

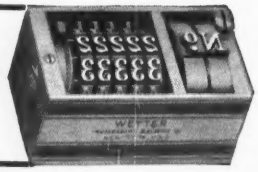
We Guarantee Our Product

Send for Illustrated Catalog

ACME STAPLE CO.
Established 1894
1643 Haddon Ave., Camden, N.J.

WETTER

LOW PLUNGER
Numbering Machines
Will Stand Up to the Most Exacting Conditions
Sold by All Branches
AMERICAN TYPE FOUNDERS CO.



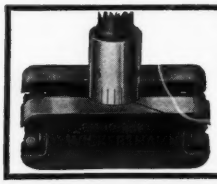
Grammer Paraffine Process
for the prevention of offset in printing
ACME GEAR CO., Inc.
701 Wood Street Philadelphia, Pa.

VENTILATING IXL SYSTEM

Lakeside
Quiet Electric Ventilator
Good ventilation makes business good. Ventilators for all your fresh air requirements. Write for catalog.
LAKESIDE COMPANY 224 Main Street HERMANSVILLE, MICH.

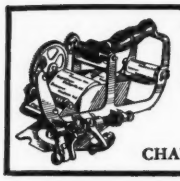
BARNES-CROSBY COMPANY
E. W. HOUSER, PRES.
ADVERTISING ART STUDIOS
PHOTO-ENGRAVING SHOPS
COMMERCIAL PHOTOGRAPHERS
9-NORTH FRANKLIN ST. COR. MADISON ST.
CHICAGO ILL.

PRESSES *for* Lithographers, Printers, Folding Box Manufacturers, and Newspaper Publishers.
Tell us your requirements
WE HAVE THE PRESS
WALTER SCOTT & CO., *Plainfield, New Jersey*



THE BEST QUOIN For Every Purpose
Over 10,000,000 Sold
Samuel Stephens and Wickersham Quoin Company
174 Fort-Hill Square, Boston, Mass., U. S. A.

VELLUMS *and* FABRICS
For Commercial Printers,
Lithographers, Engravers, Novelty Manufacturers, Blue Printers
Send for samples and prices in sheets or rolls
Manufactured by
WILLIAMS, BROWN & EARLE, Inc., 918 Chestnut St., Phila., Pa.



THE WING ALUMINUM MAILER *will increase the efficiency of your mailing room*
Let us tell you more about the label pasting system of addressing
CHAUNCEY WING'S SONS, GREENFIELD, MASS.

GROVE'S GAUGE PINS AND GRIPPERS
for Platen Presses



No-Slip Gauge Pin

Clasps vise-like to the tympan, making slipping impossible—is quickly attached and no cutting nor mutilation of tympan sheet, $1.00 per dozen.

Lowest Price—Strongest—Most Durable Pins and Grippers on the Market
Order from Your Dealer or Direct
Jacob R. Grove Co.
3708 Fulton St., N. W., Washington, D. C.

METALS
Linotype, Intertype, Monotype, Stereotype. Special Mixtures.
QUALITY FIRST, LAST AND ALL THE TIME
E. W. Blatchford Co.
811-815 Transportation Building, Chicago
World Building, New York City

Current Offerings at Substantial Savings:
No. 89 Liberty Folder.
15 x 21 Golding Job Press.
8 x 12 and 10 x 15 New Series Chandler & Price Miller Units.
12 x 18 Craftsman Miller Unit.
14 x 22 John Thomson.
No. 1 Pony Miehle, 26 x 34½.
38 in. Seybold "Monarch" Power Paper Cutter.
57½ in. Oswego Power Cutter.
Large stock of full size, 2/3 and 3/4 size Hamilton Type Cabinets.
Send for current list
Thomas W. Hall Co., Inc.
Melrose Avenue
Stamford, Connecticut
New York Sales Office: 525 West 36th Street

SAWS
25 STYLES—ALL SIZES—$35 TO $800
For Composing and Stereotype Room
J. A. RICHARDS CO. KALAMAZOO MICHIGAN
Pioneer Steel Rule Die Makers
DIES

Rebuilt Printing Machinery
We have a number of Miehles and other Cylinder Presses, Gordons, Colt's Presses, and Paper Cutters on our floor that are thoroughly rebuilt and guaranteed. Write for list.
Address Dept. "B"
Printers' Machinery Corp.
410 South Clinton Street Chicago, Ill.

THE TYPOGRAPHY *of* ADVERTISEMENTS
By F. J. Trezise
"This is one of the best books on the subject, and I shall include it in my list of approved books on Advertising. It is well written and artistically gotten up. I congratulate *The Inland Printer* on the work."
Professor Walter Dill Scott
136 pages, 65 illustrations in two colors
Price $2.35 postpaid
THE INLAND PRINTER CO.
632 Sherman Street, Chicago

IT SAVES TIME AND PLATES
and improves
Register



Curved Plate Registering Machine

Do you still shave all your plates for registering with a hand plane?

You cannot shave straight because you cannot hold your plane steady, especially on a curved edge.

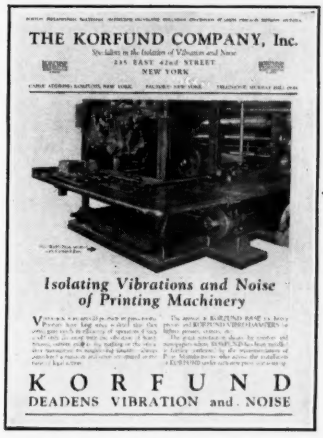
The Curved Plate Registering Machine clamps the plate automatically and holds it rigid. The beveling operation is rapid. The correct bevel is always maintained. This machine does not injure the type face and the plate is always square.

The old process was to bevel by hand, which made an irregular edge, and the plate was out of square. To take up this irregularity, cardboard was used and the plate clamped in. Usually the cardboard got loose by soaking and the plate came off. This meant a new plate. Some printing plants have shown a loss of 30 plates, due to this evil, on a single edition of a catalog. The loss on the job alone would pay for two of these registering machines.

Send for prices and particulars

BELKE MANUFACTURING CO.
2952 West Van Buren St. Chicago, Ill.

KORFUND PRODUCTS
Isolate Vibration and Noise



Write for this Bulletin

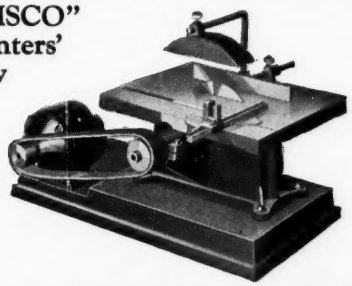
It tells why many big Printers use KORFUND BASE

THE KORFUND CO., Inc.
235 East 42nd Street NEW YORK

KORFUND
100,000 Installations Show its Need

"AMSCO" *Products*

"AMSCO" Printers' Saw



A general utility Printers' Saw at astonishingly low price. Ball bearings, elevating table 13 x 19 inches, 60-pica micrometer gauge, with motor and cord for attaching to light socket. Price f. o. b. New York $98.00

Order direct or from a dealer who will supply you with all genuine "Amsco" Products for Printers. *Send for descriptive circular today.*

"AMSCO" PRODUCTS — AMERICAN STEEL CHASE COMPANY

Manufactured by
American Steel Chase Co.
126 Centre Street
NEW YORK

Pleger Round-Corner Turning-In Machines

PLEGER MACHINES

Hinged Paper Covering Machines
This machine scores paper covers and glues them onto the back and sides of catalogs, covering the stitches. Production from thirty to sixty-four per minute. Designed for the better grade of catalogs. It will score and fold paper covers and will tip end-sheets to sections.

Book Back Gluing Machine
Glues the backs of books after they are trimmed and rubs the glue between the sections.

Stripping Machine
Tips end-sheets to sections and reinforces in one operation. Strips the back of tablets or quarterbound books up to one inch in thickness.

Cloth Cutter and Roll Slitter
Cuts Cloth or Fabrikoid, fast and accurate, in rolls for stripping machines; also for cases and loose-leaf covers.

This machine will turn in the covering material on round corners of flexible bank pass-book covers at a speed of 6,000 to 8,000 covers or 24 to 32 thousand round corners per day.

Nothing on earth to equal it. It is in daily use by leading bank pass-book, stationery and diary concerns.

Increase your business and profits with a Pleger machine.

Send today for free circular describing in detail the Pleger machines, also specifications and prices

JOHN J. PLEGER CO.
504 SHERMAN STREET
CHICAGO

BOOKBINDING

The entire bookbinding business between two covers

By
JOHN J. PLEGER



Size 6 x 8¾"; 425 pages.

Attractively bound in cloth; gold stamped.

The most complete and up-to-date book on bookbinding compiled in this generation. It covers both hand and machine operation in plain and understandable language. Every operation entering into pamphlet binding and the binding of books is completely covered. Blank books, letterpress books, loose leaf covers, manifold work, marbling, gilt edging, finishing, and handtooling are comprehensively explained and illustrated.

Two hundred and eighty-five illustrations, both halftones and line drawings, enable the novice to grasp the most minute details of the bookbinding art.

This compilation is a complete revision of the first edition of *"Bookbinding and Its Auxiliary Branches"* and embraces the best of ancient and modern practices. The author's vast experience is at your command in this book, which is of inestimable value to all who are affiliated with the bookbinding and printing arts.

The information contained in this book is worth many times its price

CHAPTER TITLES

Foreword
To Printers
Binding Definitions
Paper Operations
Manifold Work
Sheet Work
Forwarding Preliminaries
Forwarding
Decoration of Book Edges
Loose Leaf Binders
Punching
Finishing
Hand Tooling
Stamping and Embossing
Edge Gilding
Marbling
Care of Books
Some Inconsistencies in Bookbinding

Price $6.00 *Postpaid*

THE INLAND PRINTER COMPANY
632 Sherman Street, Chicago, Illinois

Cooper Black

Making Possible Designs of Mass

TYPE SIZE	NUMBER OF CHARACTERS TO PICA MEASURE												
	5	6	7	8	9	10	11	12	13	14	15	16	17
6pt	15	18	20	23	26	29	32	35	38	40	43	46	49
8pt	13	15	18	20	23	25	27	30	32	35	37	40	42
10pt		12	14	17	19	21	23	25	27	30	32	34	36
12pt		11	13	14	16	17	19	21	23	24	26	28	29
14pt			10	11	13	14	16	17	18	20	21	22	24
18pt				9	10	12	13	14	15	17	18	19	21

TYPE SIZE	NUMBER OF CHARACTERS TO PICA MEASURE												
	18	19	20	21	22	23	24	25	26	27	28	29	30
6pt	52	55	58	61	64	67	70	72	75	78	81	84	87
8pt	45	47	50	52	55	57	60	62	65	67	70	72	75
10pt	38	40	42	44	46	48	51	53	55	57	59	61	63
12pt	31	32	34	36	38	39	40	42	43	45	47	49	51
14pt	25	26	28	29	30	32	35	34	36	37	38	40	42
18pt	22	23	24	25	27	28	29	30	32	33	34	35	36

This chart is a reduced size. Actual size, 3 x 4 inches.

Reliable and Comprehensive

The **TYPE and COPY Computer**

By S. A. BARTELS
Formerly Superintendent of The Henry O. Shepard Co., Chicago, and Instructor at Medill School of Journalism of Northwestern University

Pocket Size, 4½ x 6 inches—64 pages
Printed on Ledger Paper, Cloth Bound

Contains 22 Foundry Type Charts
10 Linotype Charts and
10 Charts Monotype Sets and Averages

Also Explanatory Notes, Miscellaneous Measurements and Proofreaders' Marks

Price . . $1.50 Postpaid

***The* INLAND PRINTER COMPANY**
632 Sherman Street Chicago, Illinois

A **NEW BOOK** *for Pressmen*

Practical Hints on Presswork

By EUGENE ST. JOHN

This book is a compilation of suggestions for assisting the pressman in overcoming many of the problems that arise in his everyday work.

Written in a thoroughly practical manner by a practical pressman, it fills a long-felt need.

It is bound with a flexible cover, in a convenient size, gold-stamped and contains over two hundred pages of helpful material for the pressman.

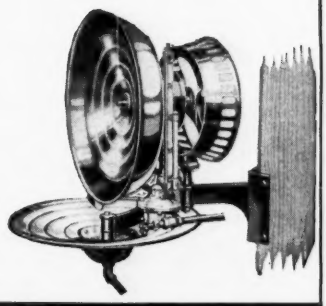
Price, $3.00 Postpaid

THE INLAND PRINTER
632 Sherman Street Chicago, Illinois

For a HAPPY *and* PROSPEROUS *New Year...*

INSTALL BAHNSON HUMIDIFIERS. Banish production uncertainties caused by fluctuations in atmospheric conditions. Put aside forever the real cause of static, offset, sheet shrinkage and other pressroom worries.

Control humidity efficiently and economically—the BAHNSON way. It pays!... as every BAHNSON user will be glad to tell you..... *Write for complete information.*



BAHNSON Humidifiers

The BAHNSON *Company*

93 Worth Street, New York

General Office and Factory: WINSTON-SALEM, N. C.

Provide the easiest, safest and most economical means of *controlling* humidity in printing plants. You should read our booklet . . . *"Printing With Conditions Just Right."*

AUGUST ELDRIDGE SCHIEFER

TICCO Opaque Cover INK

MOST PRINTERS refuse to believe that perfect opacity is possible with a cover ink. But printers using the new Ticco Opaque Cover Ink know it is possible and are obtaining results with one impression which ordinarily required two or three impressions. Write for samples.

TRIANGLE INK & COLOR CO.

26-30 FRONT STREET
BROOKLYN, N. Y.
Telephone: Triangle 3770-71

Western Service Office: 13 So. Third St., St. Louis, Mo.

PEERLESS

The Black that makes the ink that "makes" the job

A **Peerless** made ink *keeps* customers for you and your customers because it gives *uniform* results of highest quality at a low cost per square foot of paper.

Samples on request

INK

The Life Blood of  *Your Business!*

The Peerless Carbon Black Co., Pittsburg, Pa.

Sole Selling Agents
Binney & Smith Co
41 E. 42nd Street-New York City



The Inland Printer's

Greatest Value to *You* Is in Its Constant Use for Handy Reference!

AFTER you have read over your copy of THE INLAND PRINTER you like to have it on file in a handy place. To give you greater service from every issue, we have secured an entirely new and simplified Binder, pictured above, in which you can insert each issue as you receive it for handy reference in book-like form—truly a worthwhile idea "book" for your organization and yourself.

This "Superfinished" cover is the simplest, most durable Binder you have ever seen. Each issue up to six can be inserted in a few seconds, without any punching, "spare parts" or other complicated annoyances to try your patience.

Most INLAND PRINTER readers will swear this cover is real leather, hand-tooled like the most interesting early armorial bindings—but best of all, it's a useful and distinctive addition to your INLAND PRINTER service.

Mail the coupon now with $3 for each Binder wanted—each holds up to a volume, six issues, and is easily re-fillable any time you want to change the contents.

The Inland Printer Co.

632 Sherman Street, Chicago, Illinois

THE INLAND PRINTER
632 Sherman St., Chicago Date.....

Gentlemen: Send me.....binders for THE INLAND PRINTER, for which I enclose $.....

Name.....

Local Address.....

City and State.....

Postpaid U. S. A.—Foreign Postage, 50 cents extra.

¶If You'd Perfect Yourself in the Art of Type Display take advantage of this Big

COMBINATION

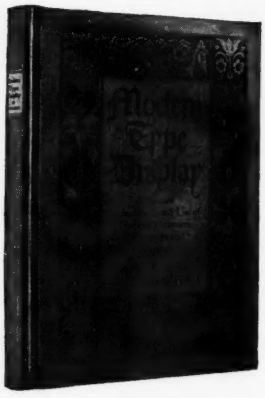
Money-Saving

OFFER

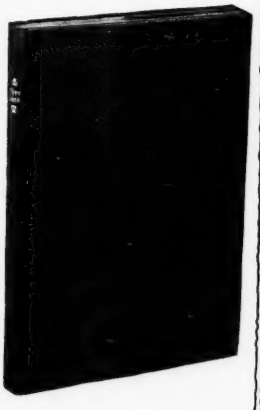
J. L. FRAZIER'S TWO BOOKS
"Modern Type Display" and "Type Lore" *only*

$8

A Liberal Education in Typography



"Modern Type Display" is the practical book supreme on the arrangement and display of type and the use of rules, ornaments and borders. Text and illustration instruct in the fundamental principles, a knowledge of which is essential to good typography and makes it certain, eliminating doubt and experiment. The book is profusely illustrated, both with simple examples, illustrating points as developed, and finished work replete in suggestion. "Modern Type Display," now in the second edition, is the biggest seller of contemporary books on typography. Regular price (alone), $5.25, postpaid.



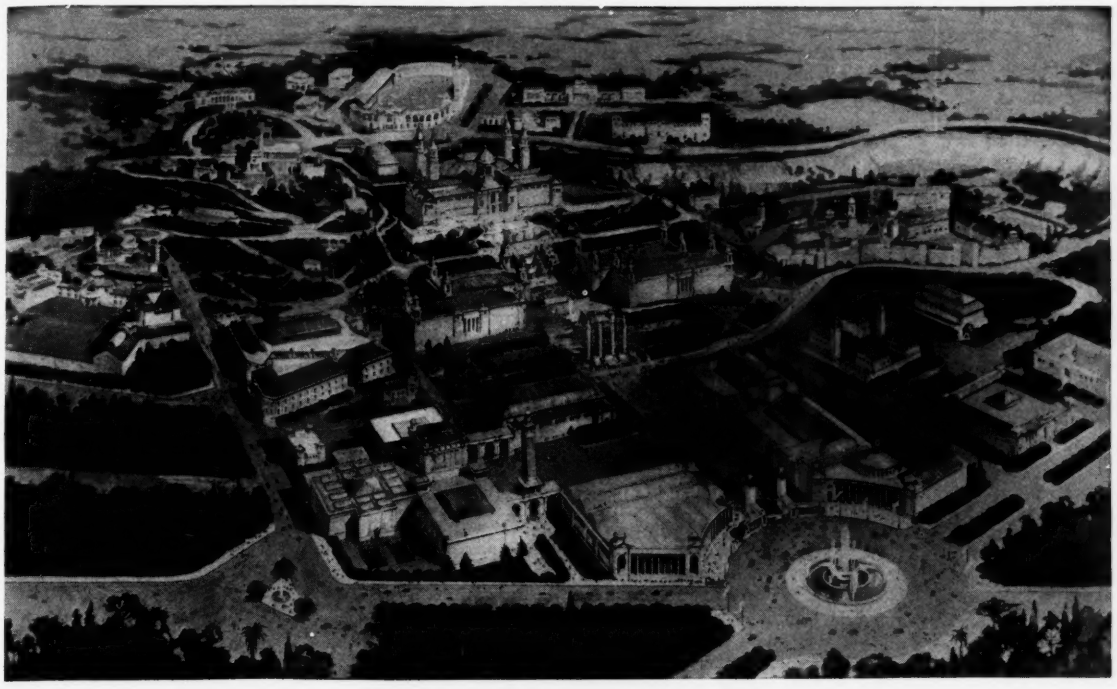
"Type Lore" relates the story back of the popular fonts of today, knowledge that compositors who would advance should possess, but here sugar-coated by a practical angle running throughout. To know how to use Bodoni type one must know Bodoni and his work; to successfully impart the charming Colonial atmosphere the typographer must know Franklin's printing. In addition "Type Lore" discusses the qualities and handling of the various widely used faces as respects spacing, appropriateness, suggestiveness, etc. They are rated as to merit, the opinions of qualified experts being the standard of comparison. Regular price (alone), $5.00, postpaid.

¶If you anticipate purchasing one of these practical books, get them both for $8.00, postage prepaid.

Act at once. This offer will be limited

THE INLAND PRINTER CO.

632 Sherman Street Chicago, Illinois



A Panorama View of the Barcelona Exhibition

An Opportunity for Export

The Exposition of Barcelona, 1929, is the American manufacturer's gateway to to win, not only the rich fertile Spanish market (Spain is third wealthiest of world powers), but also to attract and interest the buyers of the 23 other countries of the world, who are being urged to attend through a world-wide advertising campaign.

All of the world that matters . . . industrially . . . commercially . . . scientifically . . . artistically . . . will see and appreciate the exhibits of American commerce, industry, art, science, literature, invention, efficient methods of merchandising, advertising and transportation, at the International Exposition, Barcelona, Spain, 1929.

Here leading manufacturers from all parts of the world will display their products in magnificent palaces on the heights of famous Montjuich. 12,734,810 square feet of space is covered by the Exposition. $21,372,000 is appropriated by the Government of Spain and the city of Barcelona—to apprise other nations of the tremendous industrial activity and economic progress of *new* modern Spain—and Spain's importance as a world gateway.

Special low freight rates . . . arrangements for no tariff on materials for exhibit . . . exhibition space without charge for American manufacturers seeking the Spanish market.

For full information and vital statistics on the existing market for your product in Spain and Europe, address United States Delegate, Exhibition of Barcelona, Dept. 273, Steinway Hall, New York City

International Exhibition Barcelona

May—1929—December

PAPER RULING

By JOHN J. PLEGER



Size 6x8¾"; 138 pages with numerous ruled inserts. Attractively bound in cloth; gold stamped

PRICE $5.00

Postpaid

Brimful of practical information of the highest value

To Improve the Work and to Cut the Cost Is the Aim of the Book

It has been the aim of the author in compiling these pages to treat the subject in a concise and comprehensive manner, defining consistently terms and processes in a way which may be grasped by novices and serve as an aid to paper rulers, bookbinders, and printers who are more or less in charge of office work. To instruct the paper ruler, printer and binder, serve as a court of appeal for the man in the ruling room when he should question copies, erroneous work orders, and to aid both in satisfying the requisitioner, these pages are written, says the author in his foreword.

Describes

- The Pen Ruling Machine
- The Disc Ruling Machine
- Ruling Machine Accessories
- Ruling Machine Parts
- Setting Up Pen Machine
- Care of the Machine
- Automatic Feeders
- Setting Pens and Striker
- Inks and Their Uses
- Makeready
- Preparing Copy
- Ruling Terms
- Proof of Ruling
- Ruling of All Kinds
- Paper Sizes and Weights
- Cost of Ruling
- Etc., Etc.

THE INLAND PRINTER COMPANY

632 Sherman Street, Chicago, Illinois

Get This New Edition of

THE MECHANISM OF THE LINOTYPE

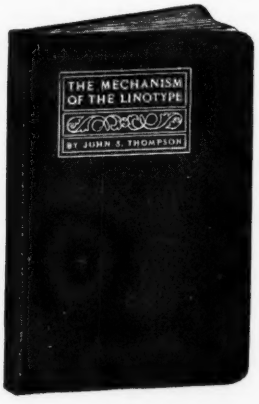
A Book for Operators and Machinists

This tenth edition has been completely revised by Edward M. Keating, conductor of the Machine Composition Department of THE INLAND PRINTER and instructor in the Chicago School of the Mergenthaler Linotype Company.

Text and illustrations include the latest models and the complete work is a modern text-book for operators and machinists. There should be a copy of this edition in every shop.

Order your copy today—it is insurance against costly delays. Over 20,000 in use.

230 pages; illustrated; handy pocket size, 4¾ x 7; substantially bound in flexible binding; price $2.50; *postage* 10 *cents extra*

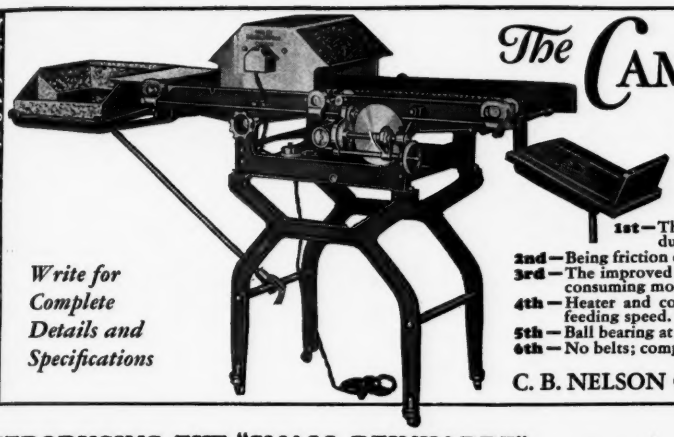


CHAPTERS

Keyboard and Magazine; The Assembler; Spaceband Box; Delivery Slide; Friction Clutch; The Cams; The First Elevator Slide; Elevator-Transfer and the Second Elevator; Distributor Box and Distributor; Vise-Automatic Stop and Pot-Pump Stop; Mold Disk and Mold Slide, and Ejector Slide; The Metal Pot; Automatic Gas Governors; Making Changes; Setting Intricate Matter and Tabular Work; Oiling and Wiping; Model 9 Machine; Measurement of Linotype Matter; Definitions of Mechanical Terms; List of Adjustments; Procedure for Removing and Replacing Parts on the Various Models; Causes for Defective Matrices; Things You Should Not Forget.

THE INLAND PRINTER COMPANY

632 Sherman Street — Chicago, Illinois



The CAMEO EMBOSSER

(For Raised Printing)

Increases Production and Insures Uniform Quality

Because:

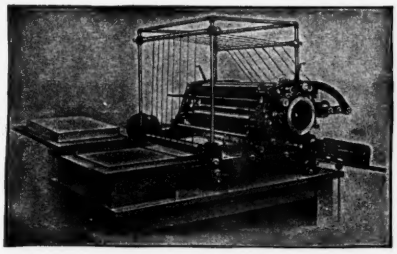
1st—The improved dusting pan increases the speed of dusting and feeding.
2nd—Being friction driven, any speed desired may be secured.
3rd—The improved adjustable heating unit gives greater heat without consuming more current.
4th—Heater and conveyor can be adjusted to complete unison with feeding speed.
5th—Ball bearing at all important points.
6th—No belts; complete mechanical drive.

Write for Complete Details and Specifications

C. B. NELSON CO., 727 S. Dearborn St., Chicago, Ill.

INTRODUCING THE "SMALL REINHARDT"

PERFORATES CUTS



RULES CREASES

ALL IN ONE OPERATION

With this machine ruling is no more an art—it can be done by anyone. An indispensable machine for every printer or bookbinder. Large stock of machines and parts. Call for demonstration.

Hoffmann Type & Engraving Co., 114-116 E. 13th St., N. Y. City

F. A. RINGLER CO.

39-41 BARCLAY ST. TO 40-42 PARK PL. · UPTOWN BRANCH 207-217 WEST 25TH ST. · NEW YORK

DESIGNING · ENGRAVING · ELECTROTYPING

WOOD & WAX ENGRAVING
EMBOSSING & LEATHER GRAINING
PLATES AND ROLLS

More Profit in Raised Printing

To meet the ever-increasing demand for Raised Printing and to produce it at a profit with a reasonable price use

Flexo Raising Machines and Compounds

Flexo Raising Machines—made in our own factory—are either gas or electric. Unequaled in heating capacity, they can turn out from 2,000 to 3,000 letterheads per hour.

Flexo Raising Compounds—made in our own factory—will produce Gloss, Dull, Gold, Silver or Copper Finish. Requiring less heat than any others, Flexo Raising Compounds when used with Flexo Raising Machines give more production than any on the market. Compounds for All Purposes.

Send for descriptive circular and samples of Raised Printing done with Flexo Raising Compounds and Flexo Raising Machines.

FLEXO MANUFACTURING COMPANY
35 Howard Street *Dept. I* New York City

Put your printing press and printing-house motor control problems up to Monitor.
If it can be done with a motor...

Monitor *does it automatically*

MONITOR CONTROLLER COMPANY, Baltimore, Md.

"THE HUMAN FIGURE"

By JOHN H. VANDERPOEL

is the clearest exposition of figure drawing ever attempted. The construction of every part of the human form is minutely described, and illustrated by 330 sketches and 53 full-page drawings. "THE HUMAN FIGURE" is indispensable to the commercial artist, the student, or any one desiring a better knowledge of pictures than his untrained eye can afford.

Price, $2.75; Postage, 10 Cents Extra

THE INLAND PRINTER CO., 632 Sherman St., Chicago

JAMES WHITE PAPER COMPANY

We Carry in Stock:
48 Lines of Cover Paper
12 Lines of Book Paper
5 Lines of Box Cover

"The Cover House"



219 WEST MONROE STREET, CHICAGO

TELEPHONE: MAIN 0875

THE INLAND PRINTER

The Leading Business and Technical Journal of the World in the Printing and Allied Industries

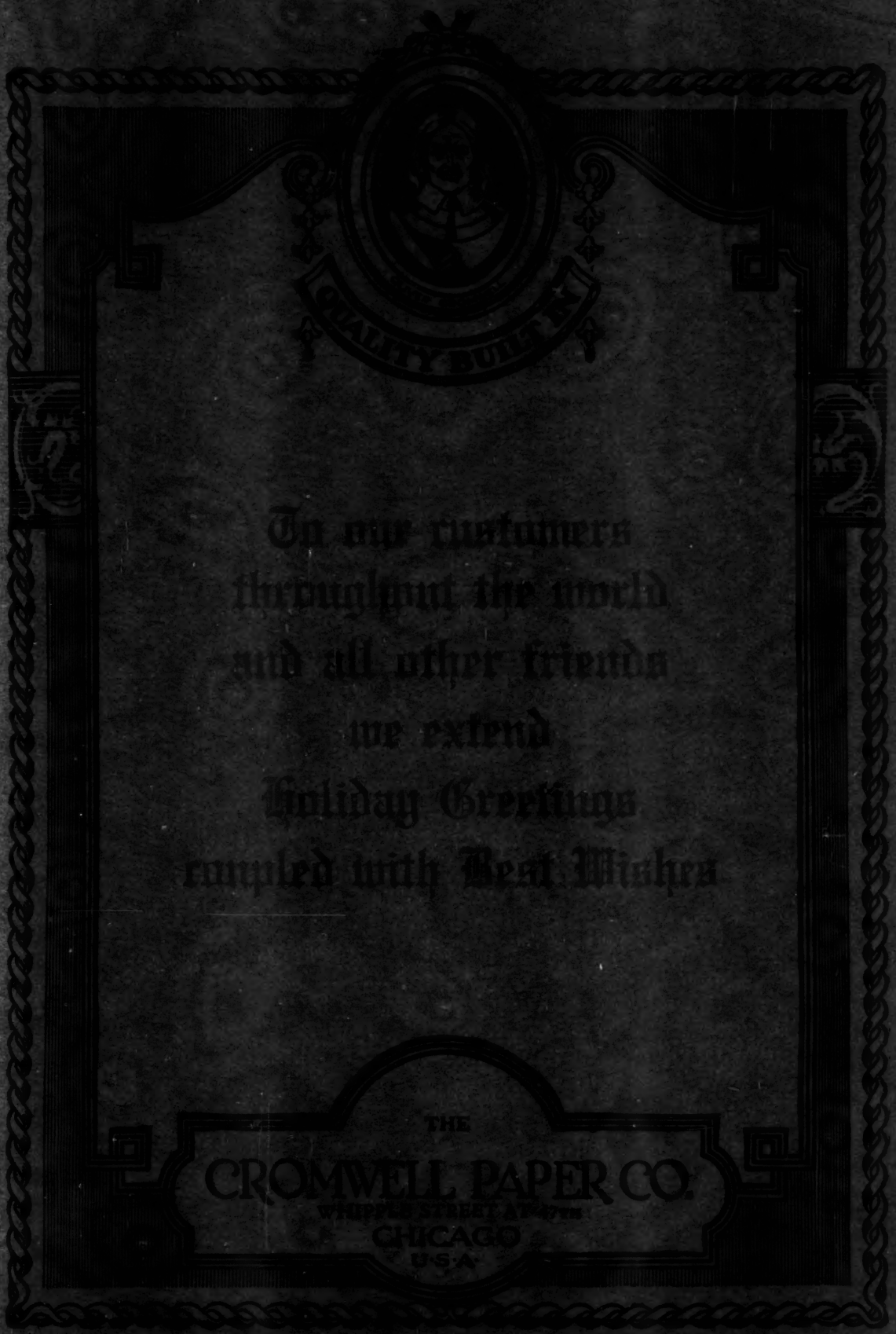
ELDON H. GLEASON
Business Manager

INDEX TO ADVERTISERS
for December, 1928

Eastern Advertising Office
C. R. BEERS, Manager
1 East 42d Street,
New York City

	PAGE
Acme Gear Co.	168
Acme Staple Co.	167
Aigner, G. J., & Co.	122
American Finishing Co.	166
American Numbering Machine Co.	164
American Photo-Engravers Association	46
American Steel Chase Co.	169
American Type Founders Co.	18, 42
Anderson, C. F., & Co.	160
Angle Steel Stool Co.	2
Austin Co.	25
Automatic Printing Devices Co.	150
Bahnson Co.	171
Barnes-Crosby Co.	168
Bargain Paper House	154
Barnhart Bros. & Spindler	142
Bauer Type Foundry	41
Baum, Russell Ernest	160
Beckett Paper Co.	124
Belke Mfg. Co.	169
Bingham's, Sam'l, Son Mfg. Co.	34
Binney & Smith Co.	171
Blatchford, E. W., Co.	168
Blomgren Bros. & Co.	167
Boston Wire Stitcher	42
Brackett Stripping Machine Co.	158
Bradner Smith & Co.	123
Brandtjen & Kluge, Inc.	33
Brock & Rankin	164
Buffalo Chamber of Commerce	144
Burkhardt Co.	163
Burrage, Robert R.	122
Butler Paper Corporations	1
Cantine, The Martin, Co.	19
Carmichael Blanket Co.	2
Challenge Machinery Co.	6
Chalmers Chemical Co.	39
Chandler & Price Co.	22-23
Cheshire & Greenfield Mfg. Co.	17
Cleveland Folding Machine Co.	11
Cline Electric Mfg. Co.	8
Collins, A. M., Mfg. Co.	7
Continental Typefounders Association	156
Craftsman Line-up Table Corp.	10
Craig Sales Corp.	151
Crane & Co.	135
Cromwell Paper Co.	Cover
Cutler-Hammer Mfg. Co.	24
Dennison Mfg. Co.	153
Dexter Folder Co.	14-15, 44
Directoplate Corp.	152
Dowd Knife Works	28
Doyle, J. E., Co.	120
Efficiency Bindery Table Co.	158
Ellis New-Method Embossing Co.	166
Embossograph Process Co.	154
Engdahl Bindery	166
Flexo Manufacturing Co.	175
Force, Wm., A., Co.	16
General Electric Co.	12
Gilbert Paper Co.	129
Goes Lithographing Co.	42
Graham Brothers	4
Grove, Jacob R., Co.	168
Hacker Mfg. Co.	156
Hall, A. W., Company	166
Hall, Thos. W., Co.	168
Hamilton Mfg. Co.	30
Hampden Glazed Paper & Card Co.	134
Hampshire Paper Co.	143
Harris-Seybold-Potter Co.	35
Heidelberg Automatic Platen Co.	26-27
Henschel, C. B., Mfg. Co.	158
Hickok, W. O., Mfg. Co.	156
Hildman Saw-Trimmer Co.	166
Hill-Curtis Co.	36
Hoe, R., & Co.	166
Hoffmann Type & Engraving Co.	152, 175
Hood-Falco Corporation	148
Horton Manufacturing Co.	158
Howard Paper Co.	125
Huber, J. M.	41
Huebner-Bleistein Patents Co.	146
Ideal Roller & Mfg. Co.	43
Imperial Type Metal Co.	148
International Exhibition Barcelona	173
International Paper Co.	147
Intertype Corp.	3
Jennison-Wright Co.	9
Johnson, Chas. Eneu, & Co.	Insert
Jolly, J. & W.	167
Keratol Co.	126
Kimble Electric Co.	5
Knowlton Bros. Co.	Insert
Korfund Co.	169
Lakeside Company	168
Lanston Monotype Machine Co.	31
Latham Machinery Co.	13
Layton Elastic Glue Co.	166
Lee Hardware Co.	158
Lisenby Mfg. Co.	160
Ludlow Typograph Co.	37
Megill, Edw. L., Co.	119
Meisel Press Mfg. Co.	44
Mergenthaler Linotype Co.	Cover, 150
Miller Printing Machinery Co.	47
Modern Die & Plate Press Co.	166
Mohr Lino-Saw Co.	161
Molloy, David J., Co.	130
Monitor Controller Co.	175
Monomelt Co.	165
Morgan Expansion Roller Truck Co.	150
Morgans & Wilcox Mfg. Co.	160
Munising Paper Co.	131
Neenah Paper Co.	127
Nelson, C. B., & Co.	175
New Era Mfg. Co.	159
Nygren-Dahly Co.	166
Ortleb Corporation	160
Oxford Miami Paper Co.	138
Parker, Thomas & Tucker Paper Co.	122
Parks-Cramer Company	167
Parsons Paper Co.	145
Peerless Roll Leaf Co.	122
Pleger, John J., Co.	169
Printers' Machinery Corp.	168
Read Machinery Co.	155
Redington, F. B., Co.	166
Reid, Wm., & Co.	166
Rich & McLean	29
Richards, J. A., Co.	168
Ringler, F. A., Co.	175
Robbins, Sabin, Paper Co.	136-137
Roberts Numbering Machine Co.	155
Rosback, F. P., Co.	45
Rostark Co., The	122
Rouse, H. B., & Co.	2
Royal Electrotype Co.	20-21
Royle, John, & Sons	164
Salins, Howard D.	153
Sandblom Steel Chase Co.	158
Scott, Walter, & Co.	168
Seaman Paper Co.	141
Sheridan, T. W. & C. B., Co.	38
Sleight Metallic Ink Co.	154
Stand Pat Easel Co.	166
Stephens & Wickersham Quoin Co.	168
Sterling Type Foundry	122
Stolp-Gore Co.	152
Swigart Paper Co.	152
Thompson Cabinet Co.	159
Thomson-National Press Co.	157
Triangle Ink & Color Co.	171
U. P. M.-Kidder Press Co.	40
U. S. Envelope Co.	139
Utility Heater Co.	32
Vandercook & Sons	149
Wanner Co., The	151
Want Advertisements	119
Warren, S. D., Co.	132-133
Western States Envelope Co.	156
Weston, Byron, Co.	128
Wetter Numbering Machine Co.	168
White, James, Paper Co.	175
Whitfield Paper Works, Inc.	166
Whiting-Plover Paper Co.	140
Wiggins, John B., Co.	160
Williams, Brown & Earle	168
Wing's, Chauncey, Sons	168
Wood, Nathan & Virkus Co.	Cover
Wright, J. T., Co.	157

Please Mention THE INLAND PRINTER *When Writing to Advertisers.*


QUALITY BUILT
To our customers
throughout the world
and all other friends
we extend
Holiday Greetings
coupled with Best Wishes
THE
CROMWELL PAPER CO.
WHIPPLE STREET AT 47TH
CHICAGO
U.S.A.



fe,fy,fo,fum

FORTUNATELY for the peace and comfort of those fastidious craftsmen who feel the need of freely flowing "f's," there are now offered in those faces that require them, special logotypes combining "f" with the various characters that follow it. There is also available a series of italic logotypes designed to eliminate the unsightly gaps which commonly occur when certain letters come together, and to give a close-fitting italic without cutting or kerning. A folder showing these special logotypes and demonstrating their use has just been issued and a copy may be had from any Linotype agency.

TRADE LINOTYPE MARK

MERGENTHALER LINOTYPE COMPANY

Brooklyn, New York

SAN FRANCISCO CHICAGO NEW ORLEANS

CANADIAN LINOTYPE, LIMITED, TORONTO 2

Representatives in the Principal Cities of the World

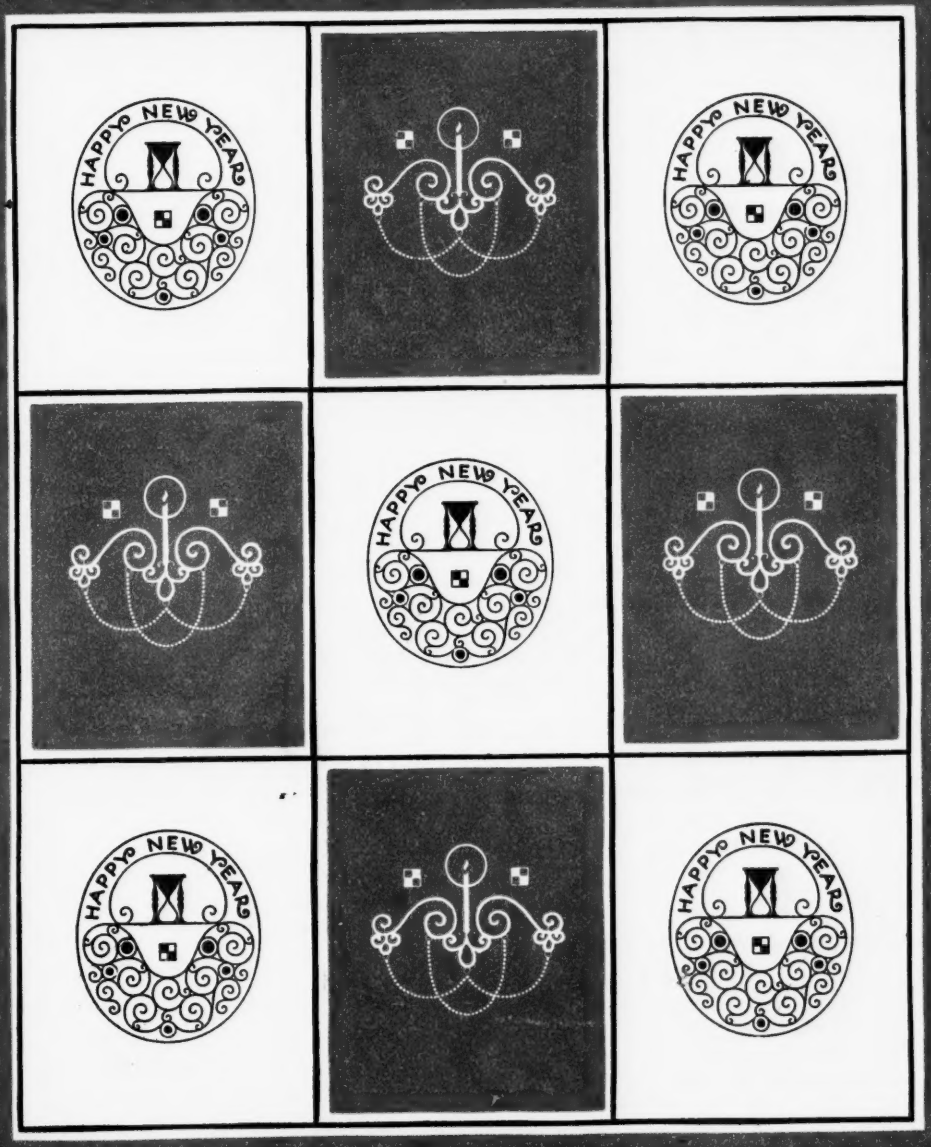
SPECIAL LOGOTYPES

fa	fe	fo	fr	fs
ft	fu	fy	f	f
f,	f-	ff	ff	ff,
ff-	ffa	ffe	ffo	
ffr	ffs	ffu	ffy	
fa	*fe*	*fo*	*fr*	*fs*
ft	*fu*	*fy*	*f*	*f*
f,	*f-*	*ff*	*ff*	*ff,*
ff-	*ffa*	*ffe*	*ffo*	
ffr	*ffs*	*ffu*	*ffy*	
FA	*PA*	*TA*	*VA*	
WA	*YA*	*Va*	*Ve*	
Vo	*Wa*	*We*	*Wo*	
Ya	*Ye*	*Yo*		

Supplied on special order for CASLON OLD FACE, GRANJON, GARAMOND AND CLOISTER.

LINOTYPED IN GRANJON. HEADING AND INITIAL ARE ENLARGED

The INLAND PRINTER



January 1929

JUNGE

VIRKOTYPE

Virkotyping is
THERMOGRAPHY
at its Best



"THERMOGRAPHY"

. . . . is the term which has been approved by the New York Employing Printers' Association to designate what previously has been known as PLATELESS *Engraving, Raised Printing,* etc. We are very glad indeed to adopt the approved term in all references to VIRKOTYPING.

It is interesting to note here that Virkotype Compound was the *original* Thermography Compound. The Virkotype Company was the pioneer of this now great industry.

It is also worth remembering that the pioneer is still the leader. Improved Virkotype Compounds of today are unquestionably the market's best—the standard by which all others are judged.

WOOD, NATHAN & VIRKUS CO., *Inc.,* 547 W. 23rd Street, NEW YORK

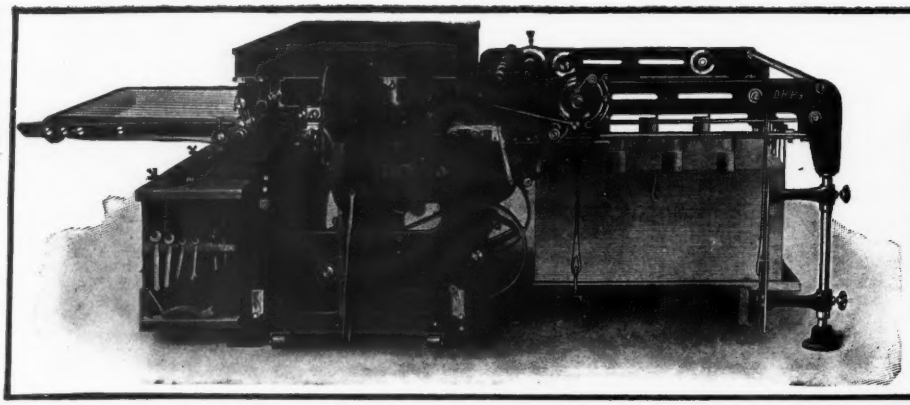
New...
Dominating...

A powerful black type with high attention value, and of decided interest to the advertiser, printer or publisher who demands the very latest in type display—

STYGIAN BLACK

It is an exclusive Ludlow design. Matrix fonts for several sizes are now ready and the complete series will be available soon. Specimen showings sent upon request.

LUDLOW TYPOGRAPH COMPANY
2032 Clybourn Avenue, Chicago



HIGH SPEED BRONZING

The Milwaukee Bronzer now being used with Miehle Vertical, Miller Simplex, Kelly, Miehle & Harris Offset Presses.

C. B. HENSCHEL MFG. CO.
MILWAUKEE, WIS.

MULTI NEW ERA PRESS PROCESS

Any number of colors on one or both sides of paper.
Fastest Flat Bed and Platen Press made.
7500 impressions per hour.
Roll feed—Delivery—Slit and cut into sheets or rewound.
Attachments for perforating, punching, tag reinforcing, eyeletting, numbering, etc.
Once through the press completes the job.

New Era Mfg. Company
Straight and Cedar Streets Paterson, New Jersey

THE INLAND PRINTER

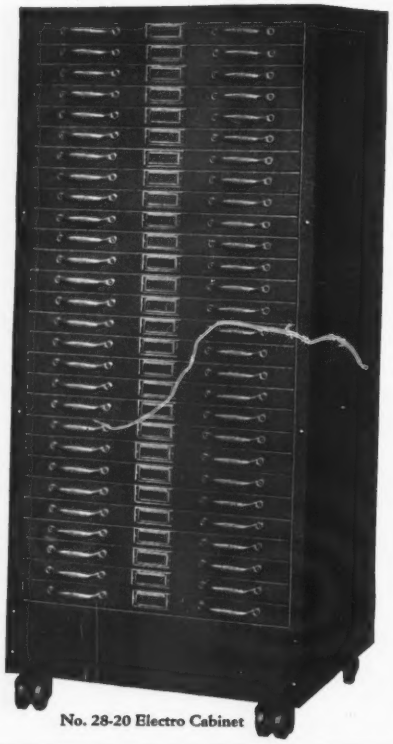
Volume 82, No. 4 January, 1929
J. L. FRAZIER, *Editor* MILTON F. BALDWIN, *Associate Editor*

Published Monthly by
THE INLAND PRINTER COMPANY
632 SHERMAN STREET ~ CHICAGO, U. S. A.
New York Advertising Office: 1-3 East 42nd Street

TERMS: United States, $4 a year in advance; single copy, 40c. Canada, $4.50; single copy, 45c. Foreign, $5 a year; single copy, 50c.

Entered as second-class matter, June 25, 1885, at the post office at Chicago, Illinois, under act of March 3, 1879

....start 1929 with cut-cost Steel Equipment



No. 28-20 Electro Cabinet

NO better time than NOW to buy Angle Steel Equipment. The Electro Cabinet, illustrated, No. 28-20, is protective, systematic, dustproof and labor-saving. It is mounted on swivel castings for easy movement. It proves quickly adaptable to the addition of other units in future expansion.

Attractively finished in a rich dark olive-green enamel, this cabinet harmonizes well with any office or shop furnishings.

Drawer pulls and label holders are brass finished. Drawers are equipped with stops to prevent pulling clear out of cabinet.

Height: 51 ins. **Width:** 22¼ ins. **Depth:** 18¼ ins. **Drawer Size:** 20 ins. wide, 18 ins. deep, 1¼ ins. high. Contains 28 drawers in one tier.

Special Cabinets also made to your order

Linotype Operator's Efficiency Chair No. 15-19

Designed especially to secure utmost comfort and induce greatest efficiency for linotype operators.

Height: Adjustable 13 ins. to 19 ins. **Seat:** Hardwood, 17½ ins. wide, 15½ ins. deep, saddle style. Light golden oak finish. Tilting feature allows rear of seat to be adjusted 2 ins. to 4 ins. lower than the front edge. **Back:** Solid sheet steel, 16 ins. x 17 ins. curved and perforated. **Legs:** Heavy angle steel leg base-frame, adjustable by one-half inch. Ball-tipped, formed steel feet. **Finish:** Steel parts finished in olive-green.



No. 15-19

Catalog "C" lists many hundreds of other items in Angle Steel Equipment. Send for your copy.

ANGLE STEEL STOOL CO., Plainwell, Mich., U. S. A.
Chicago Office: **Lothrop Angle Steel Equipment Co., 325 West Madison Street**
New York City Office: **Angle Steel Stool Sales Company - - - 98 Park Place**

1051 Intertypes

¶ The newspapers and publishers listed at the right together are using 1051 Standardized Intertypes, an average of 21 Intertypes each. Every one of them, without a single exception, has placed at least one repeat order since their original installation. Of ALL Intertype users of five or more machines, 88 per cent have placed at least one repeat order for more Intertypes. This is nearly 9 out of 10. Could you ask for better proof of uniform satisfaction with Intertypes? Investigate! Send for the addresses of near-by users.

Hearst Newspapers
Scripps-Howard Newspapers
New York Times
St. Louis Globe-Democrat
New York World
Cincinnati Enquirer
Brooklyn Daily Times
St. Louis Post Dispatch
Frank A. Munsey Company
Louisville Herald Post
Indianapolis Star
Cleveland Plain Dealer
James G. Scripps Newspapers
Pittsburgh Post
Providence Journal
Houston Post-Dispatch
Jersey Journal, Jersey City
N. Y. Journal of Commerce
Omaha World Herald
Springfield (Mass.) Republican
Portland (Ore.) Telegram
Springfield (Mass.) Union
Memphis Commercial Appeal
Camden Daily Courier
Richmond News Leader
St. Paul Dispatch
San Bernardino Sun-Telegram
Stockton (Calif.) Record
Il Progresso, New York
West Palm Beach Post
Peoria (Ill.) Journal
Lincoln (Neb.) State Journal
The Leader (Milwaukee and Oklahoma City)
Minneapolis Star
Phila. Gazette-Democrat
Tacoma (Wash.) News Tribune
Gary (Ind.) Post-Tribune
Fall River News Herald
Pittsburgh Post Gazette
Trenton Times
Miami (Fla.) News
Albany, Knickerbocker Press
Norwalk (Conn.) Hour
Wilkes-Barre Record
Pawtucket Times
Long Beach Press-Telegram
Syracuse Post-Standard
Schenectady (N. Y.) Gazette
Star Publishing Co., L. I. City
Tiber Publishing Corp., N. Y.

Standardized INTERTYPE

INTERTYPE CORPORATION: *New York* 1440 Broadway; *Chicago* 130 North Franklin St.; *New Orleans* 816 Howard Ave.; *San Francisco* 152 Fremont St.; *Los Angeles* 1220 South Maple Ave.; *Boston* 80 Federal St.; *London*; *Berlin*. Distributors throughout the world

Do You Remember 'way back when—

THERE were only a few trade composition plants (in the very largest cities) and typesetting on the galley with sub-headings and *sometimes* italics and small caps was the limit of the service rendered? Not so long ago, at that—maybe twenty-five years or so.

—and Now Look at 'Em!

There are now nearly thirteen hundred trade plants selling composition service to the printers of the United States and Canada. You can buy any and every kind of typesetting from either slug machines or Monotypes, or hand-set. Jobs of every description are delivered completely made up, ready to go on your presses for printing or to be sent to the foundry for plating. And typography!—why, trade plants have improved the quality of their typesetting even more than they have broadened the scope of their service, and it is now near perfection.

Wilke's
THE HIGHEST STANDARD

Warehouses in All Principal Cities

Trade composition plants are now more than ever insistent that the metal they use be satisfactory from a *printing* standpoint—one of the reasons so many of them use Wilke's Metals.

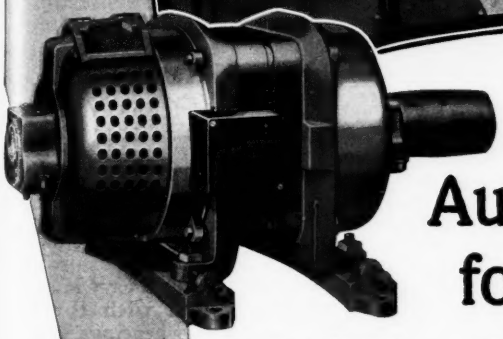
METALS REFINING COMPANY · · · *Hammond, Indiana*

NEW YORK OFFICE: Printing Crafts Building, 461 Eighth Avenue

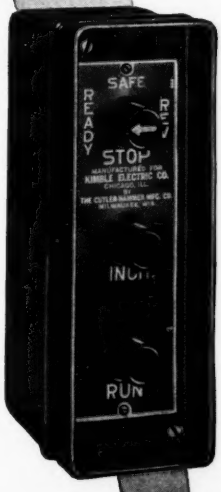
Please Mention THE INLAND PRINTER *When Writing to Advertisers.*



Kimble Motor with Push Button Control Heintz-Robertson & Co. Plant, Los Angeles, Calif.



The amply designed Kimble Motor drives Presses at any desired speed.



Kimble Push Buttons start, stop, inch and reverse the press quickly and with the least possible effort on the part of the operator.

Automatic Motor Control for Automatic Presses

To obtain maximum results from modern automatic presses, equally modern motors and control equipment are essential. Kimble Variable Speed Motors with Push Button Control are a perfect complement to the most modern cylinder presses with automatic feeders. Push Buttons for starting, stopping, inching and running place complete control at the finger tips of the operator.

No matter how large the press, no physical effort is required to control it with Kimble Push Button Control. The operator is left free to give his entire attention to the job.

Kimble Motor equipment for job presses, offset presses and folders are just as efficient as Kimble Push Botton Control for cylinder presses. Your next press should be equipped with a Kimble Motor.

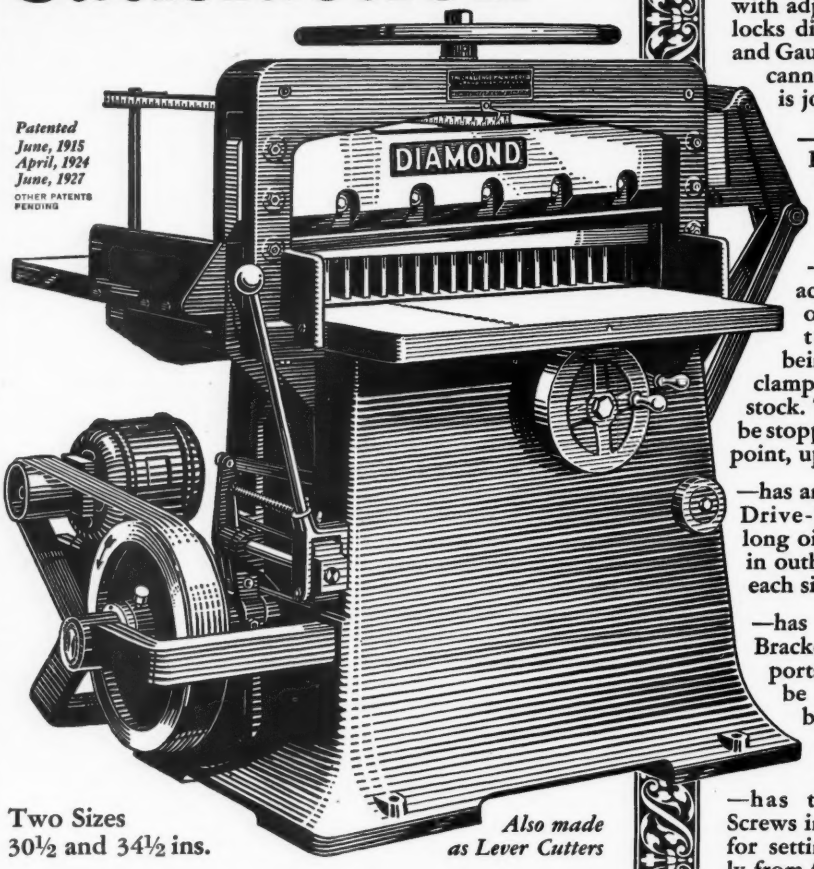
Ask your printers' supply salesman, or write us for complete information.

KIMBLE ELECTRIC COMPANY
634 N. Western Avenue - Chicago, Ill.

KIMBLE MOTORS

Made for Printers since 1905

Paper Cutter Satisfaction



Patented
June, 1915
April, 1924
June, 1927
OTHER PATENTS PENDING

Two Sizes
30½ and 34½ ins.

Also made as Lever Cutters

Diamond Cutters

are decidedly efficient and profitable in every way. They are constructed to give trouble-free maximum service year after year and to turn out the highest class of cutting and trimming in the least possible time and with the least effort for the operator

Ask Any Dealer to Show You a Diamond

The Challenge Machinery Co.

Chicago Grand Haven, Mich. New York

NOTE—Our interesting magazine "The Printers Album" sent free to those in the Graphic Arts who ask for it.

Study These Advantages

The Diamond

—has a Back-Gauge Guide with adjustable gibs which locks directly to the table and Gauge cannot slip, and cannot lift when stock is jogged against it.

—has a rapid-travel Back-Gauge, moving two inches to each revolution of hand-wheel.

—has safety double-acting Starting Lever on left side, operator's right hand being free to operate clamp-wheel and handle stock. Travel of knife can be stopped instantly at any point, up or down.

—has an extra heavy Main Drive-Shaft with three long oilless bearings, one in outhanger and one at each side of massive base.

—has heavy Outhanger Bracket with two supports. Outhanger can be removed without bending drive-shaft, leaving two supports.

—has three Adjusting Screws in top of Knife-Bar for setting knife accurately from front of the cutter.

—has Motor Bracket under table at left, attached to base, out of the way but easily accessible for oiling and adjusting belt.

—has a rigid and extra long Table with heavy center supports—cannot spring.

—has Ball-Bearing End-Thrust on Driving Worm, preventing wear and saving power.

—has Knife-Bar Gibs built into the Arch, each having three adjusting screws.

And Many Other Advantages

A Leader for Over 18 Years



NO printer or binder wants to waste money. Yet many do. They employ methods or machinery that keep their average *hourly* or *per thousand* folding cost twice as high as it should be, perhaps higher. CLEVELAND Folding Machines have helped thousands of printers and binders throw off the handicap of excessive costs. Give these Folders a chance to do the same for you.

New literature is available. Send for it.

THE CLEVELAND FOLDING MACHINE CO.

General Offices and Factory: 1929-1941 E. 61st St., CLEVELAND, OHIO

NEW YORK—Printing Crafts Building
BOSTON—Chamber of Commerce Bldg.
CHICAGO—532 S. Clark Street
PHILADELPHIA—Public Ledger Bldg.
LOS ANGELES—East Pico and Maple St.
SAN FRANCISCO—514 Howard Street





A Great Combination!

The New Sheridan GATHERER

Accurate micrometering.
Specially adapted for handling single sheets.

The New Sheridan Rotary Counter-Balanced STITCHER

With its unique method of double stitching.

The New Sheridan High-Speed COVERER and BINDER

New suction cover feeder.
New cover breaker.

Combined In One Unit

Roller Bearings Throughout
Latest Type Oiling System

The Gatherer, running two-up, the Conveyor, traveling at twice the speed of the grippers, the Double Stitcher, stitching every other book—the product is delivered to and covered by the Covering Machine at a speed of **over 125 books per minute.**

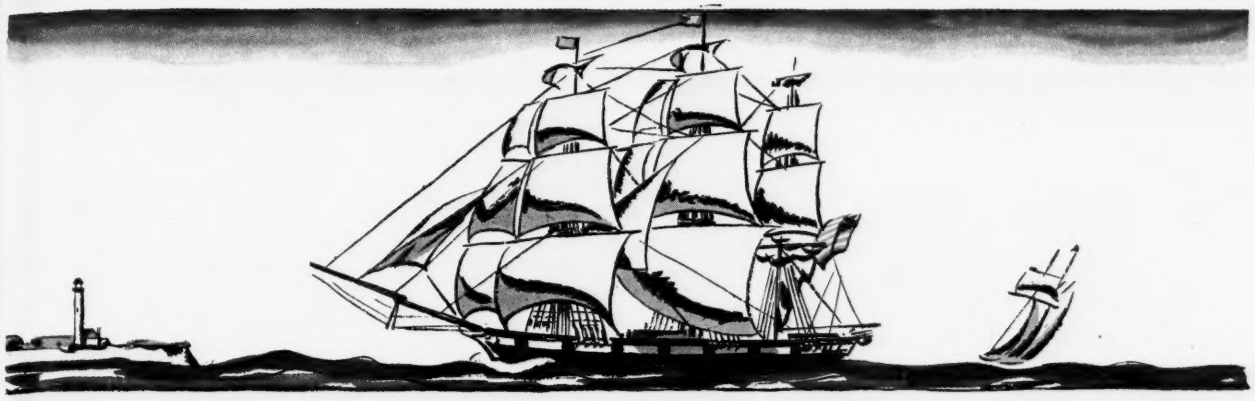
Accurate gathering and jogging, high-grade stitching and a uniformly good covering job, guarantee a high-class product with a clean, flat back and perfectly registered cover.

T. W. & C. B. SHERIDAN COMPANY

129 Lafayette Street, New York **550 So. Clark Street, Chicago**



Please Mention THE INLAND PRINTER *When Writing to Advertisers.*



THE SAILING SHIP

With crowded sails and straining spars, the Sailing Ship, in its day, the only method of communication between Europe and the scattered American colonies . . . was the first greyhound of the Atlantic . . . bearing long awaited letters, papers, business announcements and books of the time to fill the meagre early American libraries . . . carrying often a cargo of precious print in addition to other cargoes to give spiritual and mental food and important news to what was then comparatively lonely and isolated America.

WESTVACO INSPIRATION SUPER



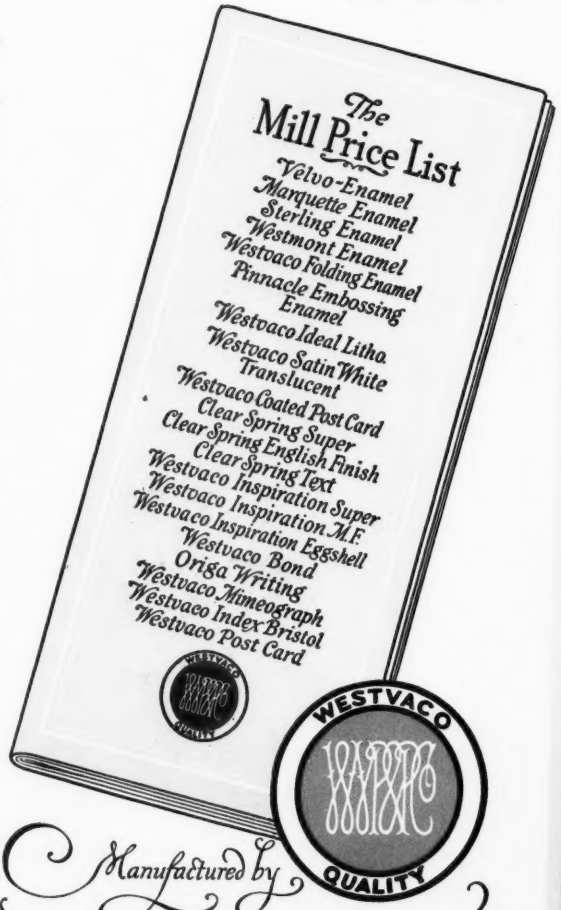
A WESTVACO SURFACE FOR EVERY PRINTING NEED

Copyright 1929 *West Virginia Pulp & Paper Company*

See reverse side for LIST OF DISTRIBUTORS

The MILL PRICE LIST Distributors of
WESTVACO MILL BRAND PAPERS

ATLANTA, GA.	The Chatfield & Woods Co.	29 Pryor Street, N. E.
AUGUSTA, ME.	The Arnold-Roberts Co.	
BALTIMORE, MD.	Bradley-Reese Company	308 West Pratt Street
BIRMINGHAM, ALA.	Graham Paper Company	1726 Avenue B
BOSTON, MASS.	The Arnold-Roberts Co.	180 Congress Street
BUFFALO, N. Y.	The Union Paper & Twine Co.	Larkin Terminal Building
CHICAGO, ILL.	West Virginia Pulp & Paper Co.	732 Sherman Street
CINCINNATI, O.	The Chatfield & Woods Co.	3rd, Plum & Pearl Streets
CLEVELAND, O.	The Union Paper & Twine Co.	116-128 St. Clair Avenue, N. W.
DALLAS, TEXAS	Graham Paper Company	1001-1007 Broom Street
DES MOINES, IA.	Carpenter Paper Co. of Iowa	106-112 Seventh Street Viaduct
DETROIT, MICH.	The Union Paper & Twine Co.	551 East Fort Street
EL PASO, TEXAS	Graham Paper Company	201 Anthony Street
HOUSTON, TEXAS	Graham Paper Company	1002-1008 Washington Avenue
KANSAS CITY, MO.	Graham Paper Company	332-336 W. 6th Street, Traffic Way
MEMPHIS, TENN.	Graham Paper Company	411 South Main Street
MILWAUKEE, WIS.	The E.A. Bouer Company	175-185 Hanover Street
MINNEAPOLIS, MINN.	Graham Paper Company	607 Washington Avenue, South
NASHVILLE, TENN.	Graham Paper Company	222 Second Avenue, North
NEW HAVEN, CONN.	The Arnold-Roberts Co.	15 Orange Street
NEW ORLEANS, LA.	Graham Paper Company	S. Peters, Gravier & Fulton Streets
NEW YORK, N.Y.	West Virginia Pulp & Paper Co.	200 Fifth Avenue
OKLAHOMA CITY, OKLA.	Graham Paper Co.	15-17 E. California Avenue
OMAHA, NEB.	Carpenter Paper Company	Ninth & Harney Streets
PHILADELPHIA, PA.	West Virginia Pulp & Paper Co.	Public Ledger Building
PITTSBURGH, PA.	The Chatfield & Woods Co. of Pennsylvania	Second & Liberty Avenues
PROVIDENCE, R. I.	The Arnold-Roberts Co.	86 Weybosset Street
RICHMOND, VA.	Richmond Paper Co., Inc.	201 Governor Street
ROCHESTER, N. Y.	The Union Paper & Twine Co.	25 Spencer Street
ST. LOUIS, MO.	Graham Paper Company	1014 Spruce Street
ST. PAUL, MINN.	Graham Paper Company	16 East Fourth Street
SAN ANTONIO, TEX.	Graham Paper Company	130 Graham Street
SAN FRANCISCO, CAL.	West Virginia Pulp & Paper Co.	503 Market Street
SPRINGFIELD, MASS.	The Arnold-Roberts Co.	42 Hampden Street
WASHINGTON, D.C.	R.P. Andrews Paper Co.	First & H Streets, S. E.



Manufactured by

WEST VIRGINIA PULP AND PAPER COMPANY

Beating the Weather



for a PROFIT

Helping the citizen beat the weather makes money for the manufacturer of clothes and accessories made for that purpose. To the printing crafts, weather has always been a costly problem up to the advent of the Ideal Roller. Heat, cold, humidity, etc., have always meant roller trouble for the printer.

Ideal Typograph Rollers

Ideal Rollers beat the weather for the user simply because the same rollers operate truly and efficiently in winter, spring, summer and fall, under any conditions of climate on any press anywhere. Used as ductors and distributors on all presses. Will not swell or melt under any speed. Unaffected by ink pigments or cleaning fluids. Need no ageing and no resetting after first adjustments. Quickly and easily washed for color changes.

Water Base Ink Rollers

Our new Water Base Ink Rollers in form and distributor position eliminate swelling and stickiness, and are easily and quickly washed for color changes. You'll find this roller a big advance over any other you have tried.

Graphic Rollers

Designed primarily for use in form position on presses equipped with Ideal Typograph Ductors and Distributors but can be used in all positions. They have a minimum of shrinkage and are guaranteed not to melt. Run at any press speed, under any weather conditions, there is no softening danger. They are set, used and washed like ordinary glue rollers—but without the disadvantages.

The Ideal Roller & Mfg. Co. maintains a very complete laboratory and will be pleased to cooperate with printers in working out any special roller or printing problems which they may have.

This Book **FREE!**



Our Free Book points the way to greater Printing Profits.

Write for it today

Our products are fully protected by United States Patents

IDEAL

(TRADE MARK REG. U. S. PATENT OFFICE)

Rollers

Sole Selling Agents

THE AULT & WIBORG COMPANY

NEW YORK CINCINNATI CHICAGO

Branches in All Principal Cities

General Offices and Plant No. 1
2512 W. 24th Street
Chicago, Ill.

IDEAL ROLLER & MANUFACTURING CO.

Plant No. 2
22nd St. and 39th Ave.
Long Island City
New York

IDEAL

Typograph Rollers

Made by a patented process of vulcanized vegetable oils and varnishes similar to those used in printing inks. All-season rollers ground true. Guaranteed not to melt, shrink or swell. For use as ductors and distributors on all presses and for form rollers with rubber type.

IDEAL

Graphic Rollers

Molded from gelatinous composition principally for use as form rollers. May also be used as ductors and distributors. Can be used at any desired speed of press. Guaranteed not to melt. IDEAL News Graphic Rollers are especially made for high speed newspaper presses.

IDEAL

Process Rollers

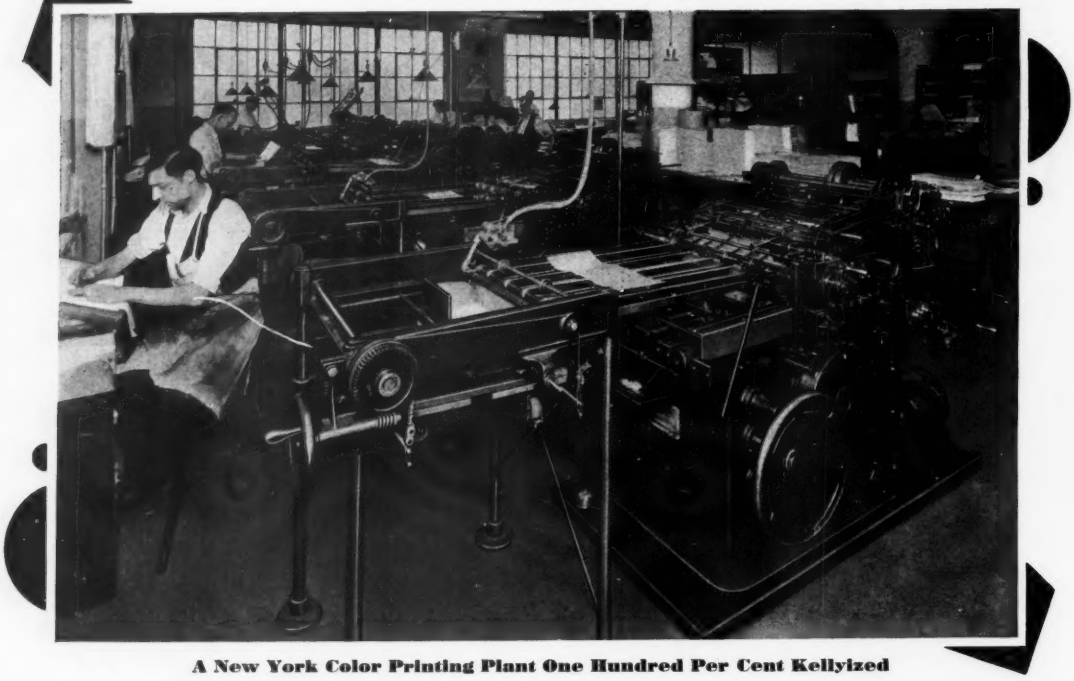
Designed to permit printers to resurface or recondition their own rollers. For use in all positions and on all presses. A big forward step in pressroom practice, particularly for large establishments, and in shops where a constant supply of good rollers is essential.

IDEAL

Lithographic Rollers

Made of vulcanized vegetable oils and varnishes. For all positions—water or ink—on any offset or lithograph press, printing on paper or tin. Made with either smooth or grained surface, ground true. Need no breaking-in or scraping.

STEPPING ON THE GAS



A New York Color Printing Plant One Hundred Per Cent Kellyized

Kellys are installed by busy printers to make the shop still busier. The more business you get the better and the more economically it can be done ▲ provided you have the proper equipment.

KELLYS
Always
Deliver
the Goods

In these days of heavy overhead and keen competition, money saved in the pressroom often means the difference between success and failure. Kellys ▲ the Speed Kings of automatic presses ▲ are the most economical printing units in their field, production, quality, range of work and operating cost considered.

Kelly design and sturdy construction, Kelly quality of material, workmanship and finish, are of course fully guaranteed. Figured in net output, in satisfaction to your customers and profit to yourself, no automatics on the market equal Kellys.

Re-equipping the pressroom for new business and larger profits is the best possible assurance of successful future development. Printing plants are like energetic individuals ▲ they do not stand still. Progressive printers are buying Kelly Automatic Presses to meet 1929 conditions.

FOR SALE AT ALL SELLING HOUSES OF THE

American Type Founders Company

Sold also by Barnhart Brothers & Spindler, *all selling houses;* Sears Company Canada Limited, *Toronto-Montreal-Winnipeg;* Alex. Cowan & Sons, Ltd., *all houses in Australia and New Zealand;* Cameo [Machinery] Limited, *London, England;* National Paper and Type Co., *Central and South America, Mexico, Cuba, Porto Rico and West Indies*

SET IN ULTRA BODONI WITH BODONI BOLD AND ITALIC HARLEQUINS

1929 Another Laidtone Year!



WRITE FOR THIS NEW "SUGGESTION PORTFOLIO"

IF you have never examined a paper that gives you sparkling ideas faster than you can sell them or if you have never seen a paper that you can identify at arm's length, you're one of those tardy souls who hasn't taken the necessary two minutes to demand the new Collins *Suggestion Portfolio* of LAIDTONE LETTER.

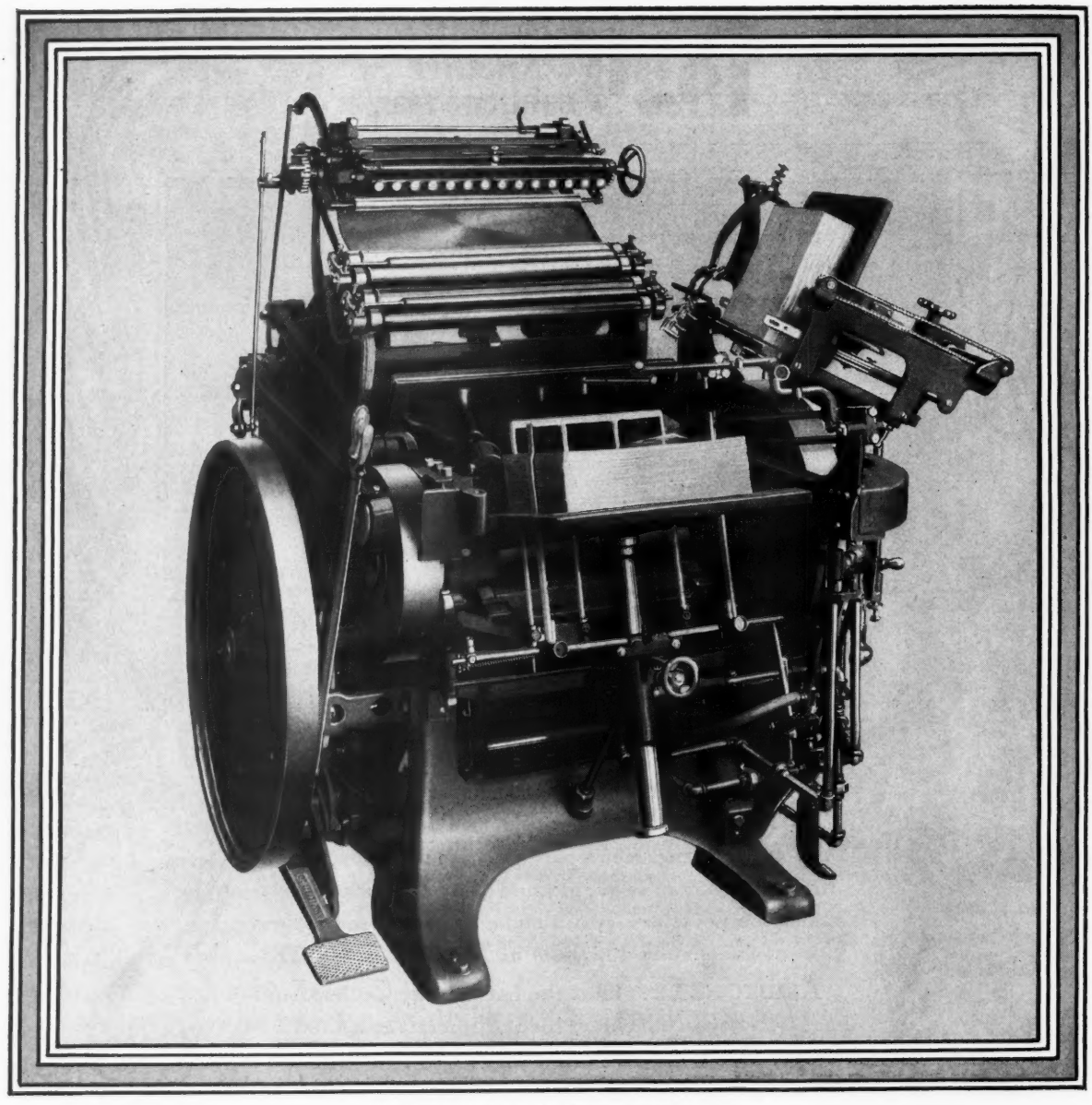
LAIDTONE LETTER is the baby of the Collins *Laidtone* family, which includes such aristocrats as LAIDTONE BOOK, LAIDTONE TRANSLUCENT, LAID-MARK COVER and LAIDTONE BLANKS. But it is more than the baby, for it carries its seniors a step ahead by combining with the semi-dull coated paper with the laid effect a two-toned harmony of white and a brilliant blue, orange, buff or yellow.

Talk about life, vigor, action and color! LAIDTONE LETTER is storming the moss-grown ramparts of conventionality, bringing to printers and advertisers the reënforcements they have so long needed to add power to their ideas.

But the *Suggestion Portfolio* will give you the complete story as soon as you give us the word to send you a complimentary copy. Better write a letter for LAIDTONE LETTER!

Collins LAIDTONE *papers are sold by America's Leading Paper Merchants.*

A. M. COLLINS MFG. COMPANY ◆ 1518 Walnut Street, Philadelphia



The New 14½" x 22" Craftsman Automatic Unit

Eight Units so Far!

SINCE writing us the letter below, the Owen Card Publishing Company, Inc., of Elmira, N. Y., has bought five more Units. That makes eight in all!

"The Units have been giving us very satisfactory service," says C. R. Swan, production manager. "The fact that we purchased two more presses shortly after our first is proof enough that we have found them very suitable.

"The feeder is simple to operate, and on account of its elasticity has performed work which we were unable to handle on our other equipment. Some of the sheets we are sending you were very wavy on account of static. Both the feeder and the press handle such jobs with very little trouble."

Any press must fill a tremendously important place in any plant to "repeat" seven times. The New 14½" x 22" Craftsman Automatic Unit fills such a place. The group on the opposite page illustrates a few of the many kinds of work, some of them difficult and "tricky," that the Unit handles with ease.

Please Mention THE INLAND PRINTER *When Writing to Advertisers.*



Nos. 1 and 10, street car cardboard, 6-ply, 14″x 21⅞″. No. 1 is 4-color process. No. 10 is 2-color.—Nos. 2, 4, 5 and 8. Various weights, "arc-shaped pails" for crullers, peanuts, pickles, ice cream, etc.—No. 3. Typical of odd-shaped cartons, meat containers, etc.; 15½″ x 21¼″, die cut.—No. 6. Circular, 4 pages, 2 colors, 12″ x 17″, 2 up work-and-turn, blue typewriter type.—No. 7. Hairline register job, 2 pages, 3 colors.—No. 9. Office form, 11″x 19¾″, 20-lb. bond—No. 11. Coin container, 12″x 20″, 6-ply board, printed after being die cut. — No. 12. Envelope, 8½″x 16″.—No. 13. 4-color process job on 80-lb. enamel.

See if the New 14½″ x 22″ Craftsman Automatic Unit doesn't fill a fundamental place in your *plant*

Chandler & Price
PAPER CUTTERS & PRESSES

THE CHANDLER & PRICE COMPANY, *Cleveland, Ohio, U. S. A.*



These Publications

printed on presses equipped with G-E Motors and Control



Two-motor drive with one 25-hp. and one 3-hp. motor operating Cottrel press.

A few months ago, a changeover from direct current to alternating current—involving 200 motors and their control—was engineered by General Electric. Now, Meredith Publishing Company has one of the most modern plants in the Middle West.

Economical operation and flexibility, plus absolute reliability—these, backed by unexcelled facilities for research, design, construction, and servicing, are making the G-E monogram the symbol of all that is best in printing-press drive and control.

Specialists of long experience may be reached through your nearest G-E office. Write or telephone for complete information.

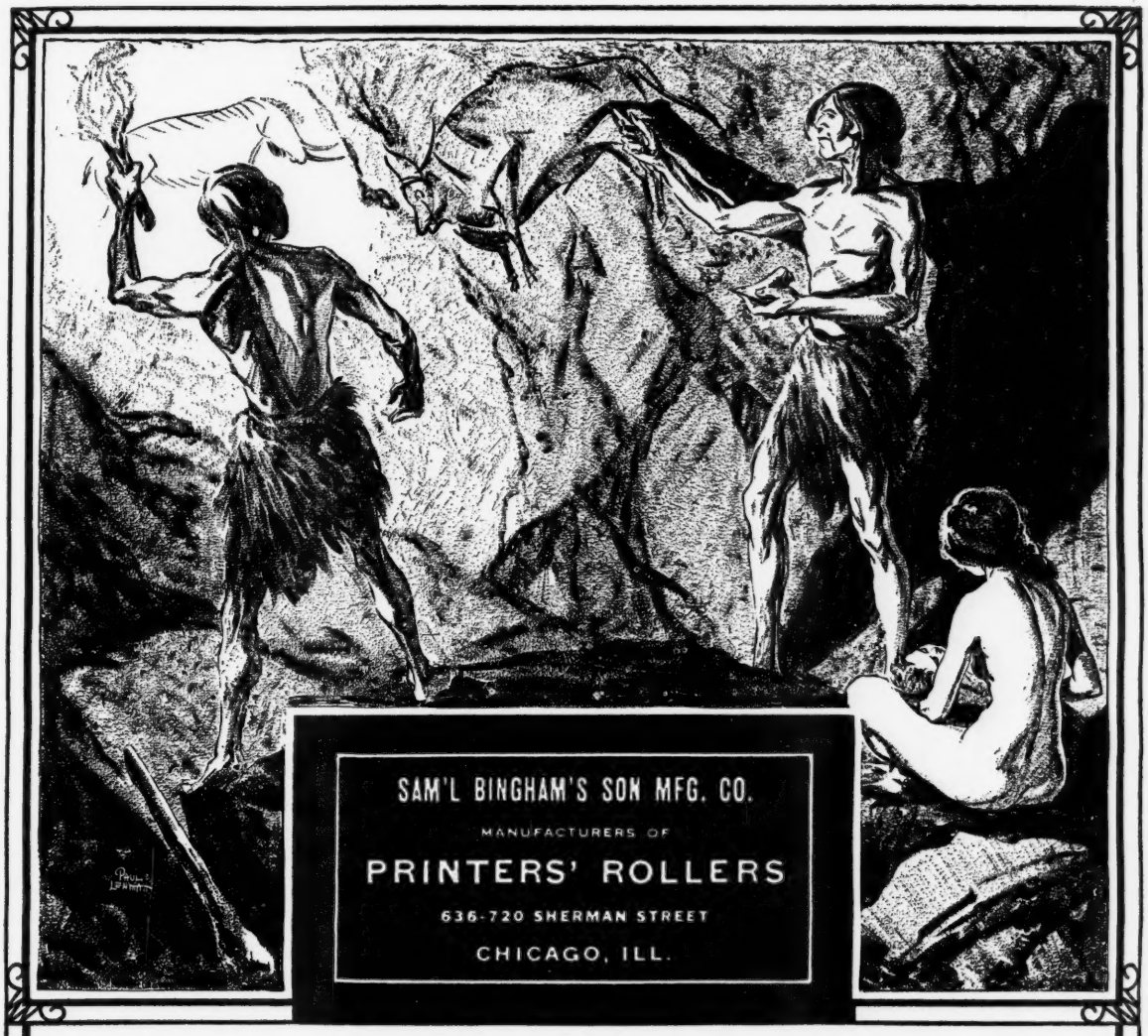
Apply the proper G-E motor and the correct G-E controller to a specific task, following the recommendations of G-E specialists in electric drive, and you have G-E Motorized Power. Built in or otherwise connected to all types of industrial machines, G-E Motorized Power provides lasting assurance that you have purchased the best.

Motorized Power
—fitted to every need

200-207

GENERAL ELECTRIC

GENERAL ELECTRIC COMPANY, SCHENECTADY, N. Y.. SALES OFFICES IN PRINCIPAL CITIES



The first known attempt of men to record events—science computes the age of the cave man's picture writing at about fifty thousand years. Apparently the crude buffalo drawing had special significance, as it appears several times.

FINE printing calls for good composition rollers, correctly set, and changed as often as quality presswork requires. Such rollers have played an important part in the progress of the printing art, making possible the finest letterpress work being produced today. Composition rollers play their part in pressroom economy, too—cutting down make-ready time and ink consumption. Sam'l Bingham's Composition Rollers are produced in fourteen modern factories, rendering over-night delivery service to the printers of the middle west and south. Ask for a supply of our red shipping labels.

Factories at:

DETROIT 4391 Apple Street	**CLEVELAND** 1432 Hamilton Avenue	**KANSAS CITY** 706-708 Baltimore Avenue	**DES MOINES** 1025 West Fifth Street	**KALAMAZOO** 223 West Ransom Street
INDIANAPOLIS 629 South Alabama Street	**MINNEAPOLIS** 721-723 Fourth Street	**SPRINGFIELD, OHIO** Cor. East and Harrison Streets		**PITTSBURGH** 88-90 South 13th Street
DALLAS 1310 Patterson Avenue	**ATLANTA** 274-6 Trinity Ave., S.W.	**NASHVILLE** 911 Berryhill Avenue		**ST. LOUIS** 514-516 Clark Avenue

For 80 Years Bingham's Reliable Printers' Rollers

This is not Magic...
IT IS GROWTH

In 1900 there were approximately 25 trade composition plants in the United States with equipment valued at somewhere around $250,000. By 1910 the number of such plants in America [including Canadian plants] had increased to nearly 200, the equipment value being about $2,000,000. From 1910 to 1920 trade composition plants in America had increased in number to about 750 and the investment value had grown to $10,000,000. The close of 1928 showed nearly 1,300 plants serving printers with typesetting, and the replacement value of equipment used had reached the approximate sum of $30,000,000.

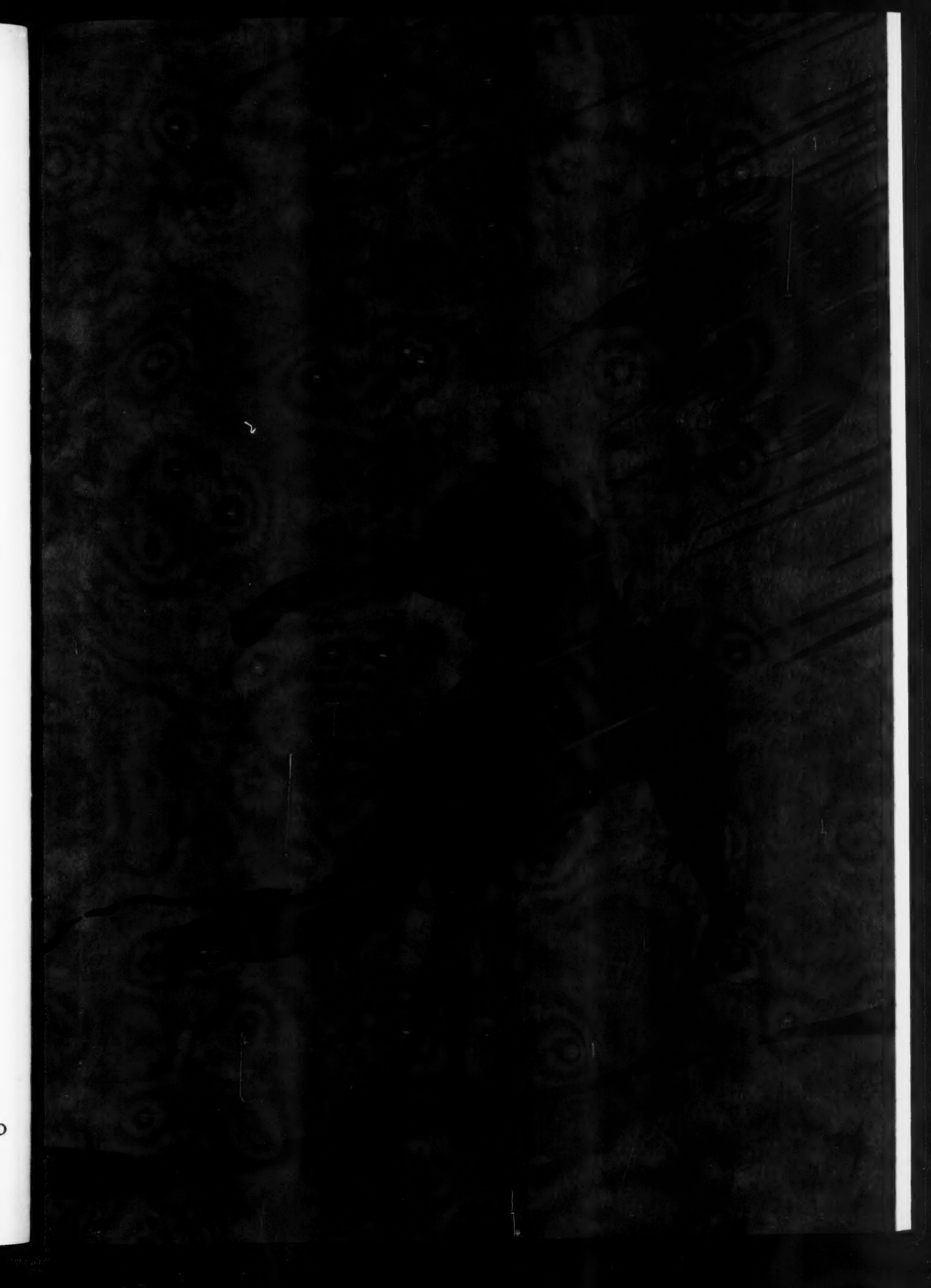
DURING the year 1928 printers of the United States and Canada purchased approximately $45,000,000 worth of trade-typesetting service ... This included Monotype and slug-machine typesetting on the galley, and jobs completely ready made up into pages for printing or to be sent to the foundry for plating.

There is a Reason for This Growth...

SATISFACTORY SERVICE

INTERNATIONAL TRADE COMPOSITION ASSOCIATION, *173 West Madison St.*, CHICAGO

Please Mention THE INLAND PRINTER *When Writing to Advertisers.*





WHERE TIME IS NOT A COMMODITY

. . . . . Mile after mile along the sun-baked, sand-blown, shifting route. A path pounded by caravans for centuries on end—yet trackless, unworn and without guides or sign posts!

What a contrast these adventurous wastes—fruitless, unproductive wilds offer to the teeming fertility of American life! Here where Time is the nation's dearest coin—where to save minutes we spend millions! Where gigantic presses chase out printed messages—where printed messages are rushed through first class mails to the desk of men whose *time* must be protected—which lay facts and figures and reasons why before women buyers—facts which so strongly influence the buyer in his or her choice that substitutions—or "just as goods" are looked upon with intolerance and distrust.

Explaining, describing, urging, compelling a direct leading of chosen prospects to *your* product—such is the resultful end of Direct Mail.

Be your product what you name it—in the Kamargo group—Morocco, Ravenna, Gay Head and Indian Head—there's the ultimately right choice for *your* direct mail pieces!

Four printable, practical, strong, and beautiful cover stocks. There's one for leather products—for machinery—for perfumes—for motor boats. And there's never a doubt in your mind as to its economy—effectiveness and leadership.



Four booklets tell the four stories. Send for any or all. Each prepared to the handy 6 x 9 size

KAMARGO MILLS

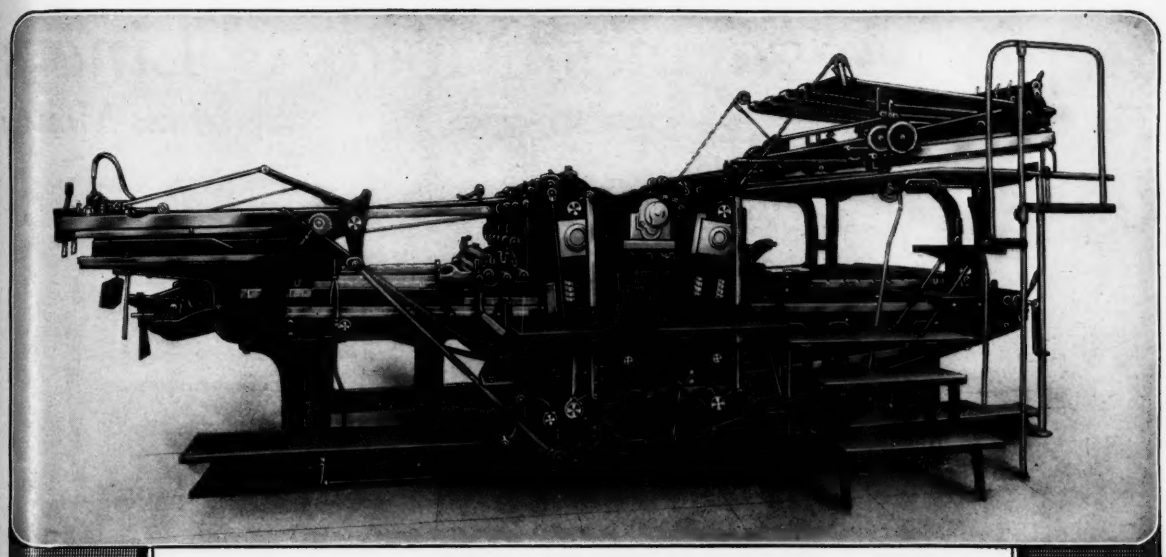
Founded 1809

KNOWLTON BROTHERS

Watertown, New York

RAVENNA :: GAY HEAD :: MOROCCO :: INDIAN HEAD





WHY American Colortype Co. of New York Always Attach Cross Continuous Feeders To Their Two-Color Presses . . .

"Because we get 100% production with finest possible register."

E. F. Mayer

American Colortype Co.
New York, N.Y.

"It Runs While You Load"

DEXTER FOLDER COMPANY

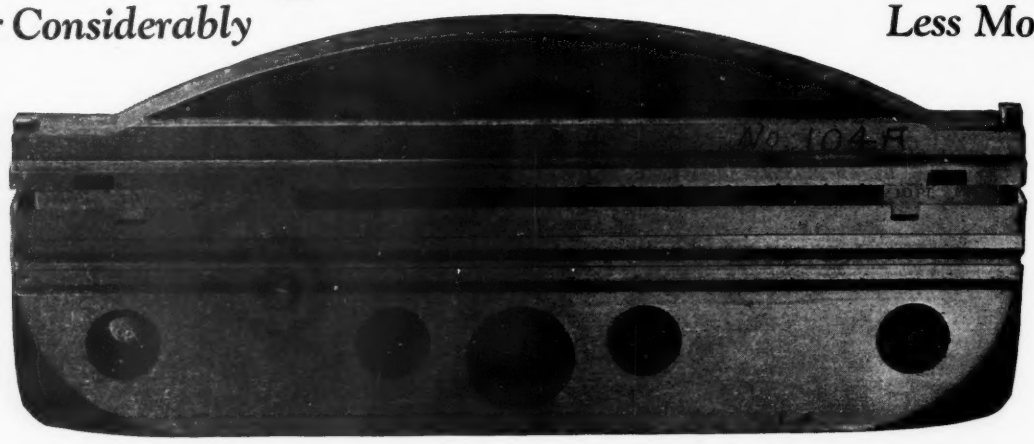
28 WEST 23*rd* STREET NEW YORK, N. Y.

528 S. Clark Street, *Chicago, Ill.*
5th and Chestnut Streets, *Philadelphia, Pa.*
77 Summer Street, *Boston, Mass.*
811 Prospect Avenue, *Cleveland, Ohio*
2017 Railway Exchange Building, *St. Louis, Mo.*
E. G. Myers, 924 Santa Fe Building, *Dallas, Texas*
Dodson Printers' Supply Co., 55 South Forsyth Street, *Atlanta, Ga.*
H. W. Brintnall Co., 51 Clementina Street, *San Francisco, Cal.*

FOLDERS FEEDERS
CUTTERS STITCHERS
BUNDLING PRESSES

Better Magazines, Molds & Liners

For Considerably ***Less Money***



Our molds are guaranteed superior to any you have ever purchased in the past, regardless of price. They are hardened by a special process—and each operation is performed by an expert. These molds are warranted not to warp under the most severe heat.

Universal Molds (*as illustrated*)	**$ 90.00**
Recessed Molds	**100.00**
Solid Liners	**1.50**
Recessed Liners	**2.50**
Head Letter Liners	**3.50**

Interchangeable on all Linotype Machines

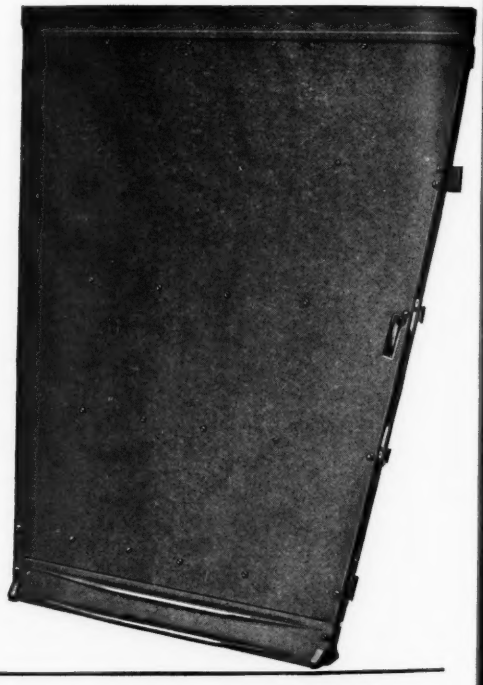
We have a special department for repairing Linotype Magazines and Molds

Our magazine orders increased 75 per cent for the first six months of this year over the same period in 1927. When printers will buy from 5 to 30 additional magazines after a trial order it must be on merit.

Try one or more at our risk. We guarantee them to work perfectly from the very beginning — besides you save $45.00 on each full-size magazine.

Full Size	**$150.00**
Split Size	**110.00**

Interchangeable on all Standard Linotype Machines



RICH & McLEAN, Inc.

Factory: **Cliff Street, near Beekman** **NEW YORK CITY** ***Sales Office:*** **15 Park Place, near Broadway**

Chicago	*Twin Cities*	*San Francisco*	*Philadelphia*
F. M. JOERNDT	PERFECTION TYPESETTING and Printers' Supply Service	THOS. F. DONAHUE	WM. W. CORTER
5104 Barry Avenue	St. Paul, Minn.	200 Davis Street	6106 Catherine Street

C&G TRIMMITER

The Monthly Cost-Sheet Tells a Story of Efficiency or Waste

If profit is not what it should be, look for the small leaks. Wasted minutes mount—they become hours, and then more hours. The highest efficiency comes when the best workmen have the best tools. Let us show you how C&G Tools add to profit.



C&G Trimmiter Model No. 2 Patented

C&G

The TRIMMITER saws, miters right and left, undercuts, routs high slugs, makes imperfect display slugs ready to print—does many other things. Costs less to buy and practically nothing to own.

The ROUTER, JIG-SAW and TYPE-HIGH MACHINE is a new idea—not an attachment to another machine, but a separate unit. Two men can work at once, doing different things. No lost time; quicker and better work. Cost surprisingly low.



C&G Router, Jig-saw & Type-high Machine

SOLD BY LEADING TYPE FOUNDERS AND DEALERS EVERYWHERE, OR WRITE DIRECT TO THE MANUFACTURER FOR COMPLETE INFORMATION

Cheshire & Greenfield Mfg. Co.

182-184 E. Clybourn Street **Milwaukee, Wisconsin**

C&G ROUTER - JIG-SAW AND TYPE-HIGH MACHINE

Picking *Your* Profits



This man lost $10.00 when his pocket was picked. My! what a fuss he made about it—and quite naturally, but—

He Lost This Same Sum Every Day and Didn't Know It

The loss occurred in his composing room but it wasn't apparent until the Monomelt Company engineers made a survey, without cost to him, and showed him in actual figures how he was losing about one cent per pound per day in metal losses alone. Like hundreds of other practical printers and publishers, he has installed the Monomelt System of complete metal handling from "killout to casting." His losses have ceased.

"Why melt metal twice to use it once?"

The MONOMELT Co.

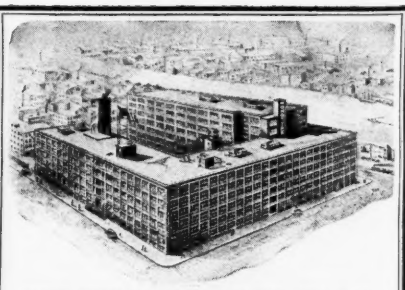
1621 Polk Street ★ Send us full information about the Monomelt System, and explain your composing room survey offer. Clip this out, attach to your letter and mail to us. IP **Minneapolis, Minn.**

Sole Agent for the British Isles: **H. W. CASLON & CO., LIMITED, 82 CHISWELL STREET, LONDON, ENGLAND**
For Holland and Belgium: **JOSEPH KELLER, 63 HEERENGRACHT, AMSTERDAM, HOLLAND**

In the entire Printing Industry no machine so completely answers the demands made upon it as the Monotype for Typesetting and Typecasting meets the requirements of the Composing Room

LANSTON MONOTYPE MACHINE COMPANY
Philadelphia, Pa.

The MONOTYPE MAGAZINET



HERE MONOTYPES ARE MADE—This is the Monotype Building at 24th and Locust Streets, Philadelphia. The floor space occupied is approximately 225,000 square feet—more than five acres—devoted to the various processes involved in the manufacturing and marketing of Monotype machines, matrices, accessories and supplies.

"Honor to Goudy"

Explanations of how details were worked out in type designing were given by Frederic W. Goudy, Art Director of the Monotype Company, to the largest gathering of the year at the meeting of the Chicago Club of Printing House Craftsmen on the night of Friday, November 23d. One hundred and thirty-four men constituting the audience arose spontaneously as a tribute to the famous type designer after President Carl Spaethe presented him as the speaker.

Commenting editorially on Goudy, a recent issue of *Printing*, under the heading "Honor to Goudy," has this to say:

"Mr. Goudy deserves to be honored. He labored for many years obscurely before recognition was given him. Now he is famous and is considered the dean of type designers. His type designs are known the world over and typographers say that his influence will be felt by future generations of designers and typographers.

"It ought to be gratifying to men who have achieved noteworthy results in their particular field of activity to observe that their fellow-laborers are not waiting until after they have passed on before they say nice things about them. We take this occasion to add our word of appreciation to this outstanding type designer, who was so spontaneously honored by the Chicago Craftsmen."

o o o o

Curtis Publications

The Saturday Evening Post, *The Ladies' Home Journal* and *The Country Gentleman* are set on the Monotype, no other typesetting machines being used in the plant of the Curtis Publishing Company, which publishes these popular magazines. The high standard of typography, the demand for a maximum of legibility, the necessity of frequently setting broken measures, the need for the sharpest and clearest plates, dictate the use of Monotype typesetting in Curtis publications. The composition division of the Curtis Publishing Company has been under the supervision of Mr. B. W. Isfort for more than twenty-three years.



B. W. Isfort

The "Bad Boy" Is Washing His Face

Sing Your Song in Jazz Type,
Ere the craze begins to wane—
When clients cry for ads that sell
Then Typos will be sane,
And set 'em up so that to read
We stand not on the head;
And faces use to make it sure
The Message Can be Read!

SOME one has called the present day flair for freakish design in illustration, ornament and type the "bad boy age" of typography. Pointing the parallel that the town's most irrepressible youth often grows up to become its most substantial citizen.

Accepting the designation, as the basis for argument, certain signs now indicate that the "bad boy" is once in a while washing his face and combing his hair, indications that he is recognizing his responsibilities—is growing up.

An examination of the typography of advertisements in recent issues of the leading magazines shows a less frequent resort to the bizarre effects which have been so strikingly apparent in the past two years, and a greater use of legible type faces, set in conventional shapes in lines horizontal to the base of the page, with a more conservative treatment of accompanying illustrations, backgrounds and embellishment. Bodoni, Bodoni Bold and Bodoni Bold Italic, and Century Expanded and Century Bold, in particular, and other Modern Roman faces, in general, seem now more in greater favor for ad-setting than for some time past.

The proponents of the theory that "type was made to read" are heartened in their plea for a return to sanity by the fact that advertisements set with good typographic taste in readable type faces are now so conspicuous that they stand out like a helicon tuba in a boys' band.

Verily, when all cry for attention in a loud voice no one can be heard!

Blank Ruled Forms

Under date of November 23d, Mr. H. J. Joy, Superintendent of the Cortland Standard Printing Company, Cortland, N.Y., wrote: "Your blank rule form system is working perfectly. We consider it by far the simplest, cheapest and most successful solution of the cross-rule problem yet devised, and we foresee much future profit from its use in our plant, both in saved time and pleased customers."

o o o o

Do You Know That—

→ Of the "Fifty Books of the Year" selected by the American Institute of Graphic Arts for exhibition during the past five years, more were set on the Monotype than by any other method of typesetting.

→ It has been the privilege of the Monotype Company to apply the genius of Frederic W. Goudy, its Art Director, to the design of exclusive faces for Monotype machine and hand typesetting.

→ Practically all the leading magazines of national circulation published in the United States and Canada are set on the Monotype, and Monotype faces are freely used in headings and for setting display advertisements.

→ Very nearly all of the composition for railroad tariffs done in the United States and Canada is Monotyped.

→ More than 1000 Monotype typesetting machines are operated in eighty-seven government printing plants throughout the world.

→ Practically all of the mathematical text books published in America—works on arithmetic, algebra, geometry, calculus, etc.—are set on the Monotype.

→ Only on the Monotype can composition be done in two faces, or type set in two different measures, at one keyboard operation.

→ The Monotype was the first machine to provide for the setting at one operation of two different point sizes in one line.

→ The Monotype is the only typesetting machine which sets type in one line more than 42 picas long—the Monotype will set 60-pica lines.

[This page is set in Monotype Bodoni Bold and Italic, No. 275 Series]

TYPE HIGH PLANING

Is Just a Part of the TrimOsaw's Every-day Task



Model A-32 TrimOsaw

HILL-CURTIS CO.
MAKERS OF HIGH GRADE SAWING MACHINERY SINCE 1881
KALAMAZOO MICHIGAN
◄ 1616 DOUGLAS AVENUE ►

Please Mention THE INLAND PRINTER *When Writing to Advertisers.*



Beauty IN ADVERTISING

People see so much that is attractive and tasteful in printed matter that they look on all advertising with sophisticated eyes. Competition is keen! Good impressions must be made at the very start. It is there—at the start—that Cantine's Coated Papers get in the good work that makes them famous. They put halftone and color work at its best. They are made by a company that has specialized on the coating of paper for forty years! For sample book and nearest distributor's name, address our Dept. 335.

MARTIN CANTINE COMPANY, Saugerties, New York
N. Y. Sales Office, 501 Fifth Avenue

Cantine's COATED PAPERS

CANFOLD - ASHOKAN - ESOPUS - VELVETONE - LITHO C.I.S.



Please Mention THE INLAND PRINTER *When Writing to Advertisers.*

"Keeping Ahead *of Public Demand*"

ROYAL has modernized the old art of wax engraving. It has always been the electrotyper's province to make wax engraved originals—to rule forms and impress type headings on wax with a nicety wholly beyond the standards of composing-room possibilities. But ROYAL has reduced this art to a system of machine-like accuracy by inventing an improved wax engraving machine which guides the engraving tool with hair line accuracy—producing charts and tabular matter which allow of no comparison with other methods. You have only to make a rough sketch—indicate what you want in a wax engraved plate and ROYAL will return you a nickel steel faced electrotype or a series of electrotypes which you can use over and over again without wearing down the delicate rulings or smudging the type headings. The cost of ROYAL Wax Engravings—done on the special machine—averages less than composing-room charges for similar work. But that is not the point—its nicety of the line intersections—no gaps or breaks and the type is neatly composed within the limited spaces between lines—all done by ROYAL from your rough sketch.

Full information—proofs selected to demonstrate the adaptability of wax engraving to your particular work—comparative figures to show the economic advantages—everything you need to put you in a position to order this supplementary ROYAL service—will be promptly sent at your request.

Royal Electrotype Company

1309 Noble Street

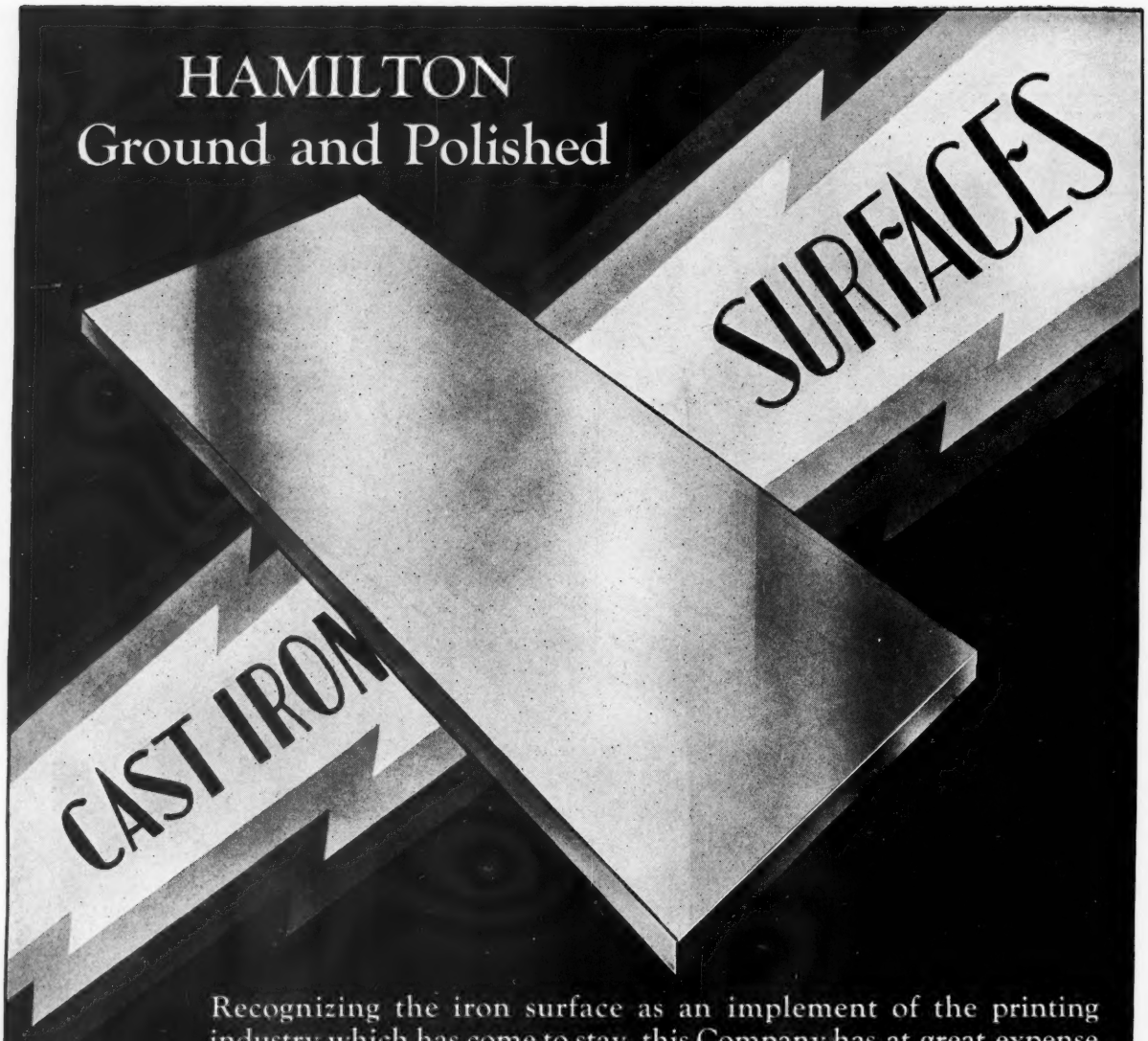
Boston Office
470 Atlantic Ave.

Philadelphia

New York Office
1270 Broadway

ROYAL

HAMILTON
Ground and Polished



Recognizing the iron surface as an implement of the printing industry which has come to stay, this Company has at great expense installed Milling and Grinding machines for the production of ***Ground*** and ***Polished*** iron surfaces.

These iron tops provide the printer for the true imposition of his forms, surfaces equal to the work beds of the most exact precision machine tools used in industry, as fine as it is commercially practicable to produce such an article.

Hamilton Iron Tops when installed and properly levelled present the ideal imposing surface and is as accurate as any press bed. A great make-ready time saver.

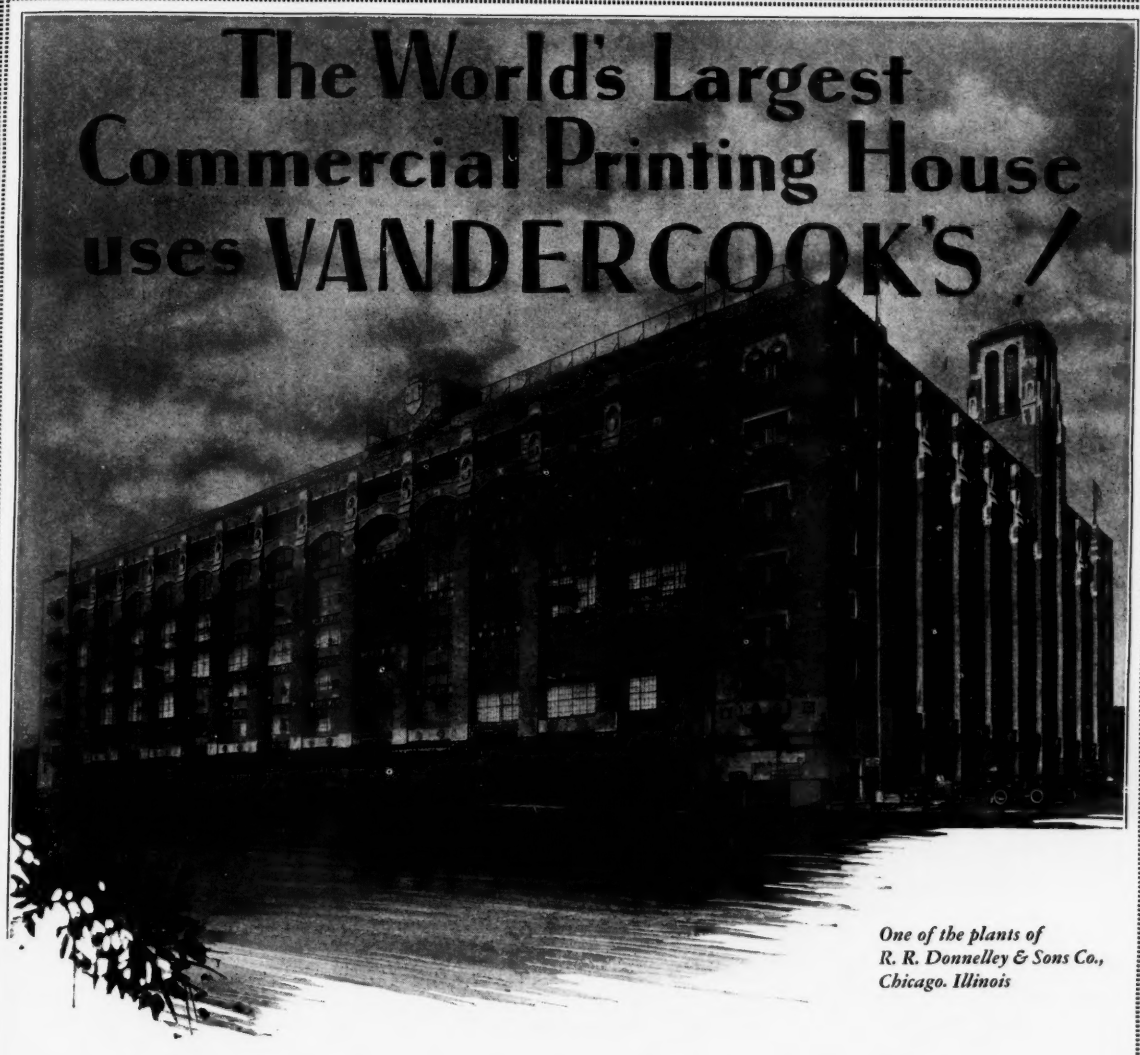


Hamilton Mfg. Co.

Main Office and Factory, Two Rivers, Wisconsin
Eastern House, Rahway, N. J.
Pacific Coast Plant, 440 East 49th St., Los Angeles, Cal.

Hamilton Goods are for sale by all Prominent Type Founders and Dealers everywhere.

The World's Largest Commercial Printing House uses VANDERCOOK'S!



One of the plants of R. R. Donnelley & Sons Co., Chicago. Illinois

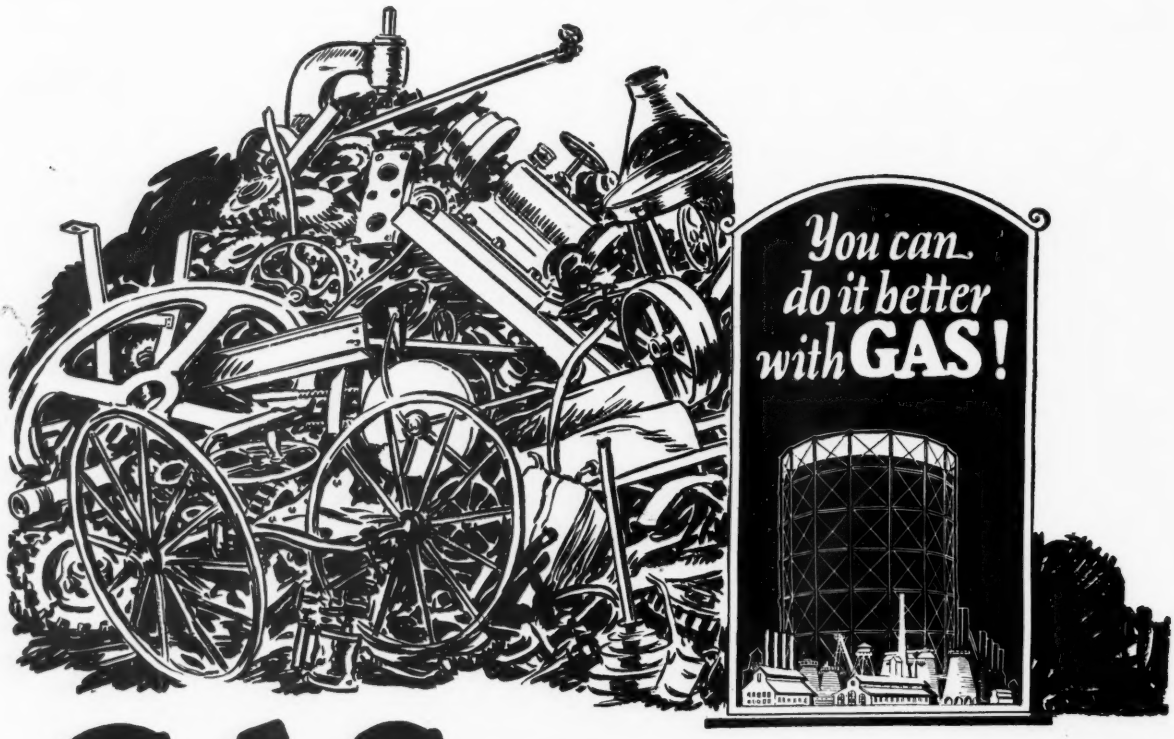
24 *Vandercook Proof Presses*

are in use in the plants of R. R. Donnelley & Sons Co.

The unusual growth of a manufacturing company can usually be traced to sound business judgment, an aggressive sales department and keen foresight in the choice of labor and labor-saving machinery. Vandercook's rigid-bed modern proof presses are in use in the largest and most successful printing and publishing plants all over America and in Foreign Countries . . . . .Vandercook rigid-bed proof presses made in sizes and styles for all purposes. Send for interesting catalog.

VANDERCOOK & SONS

Originators of the Modern Proof Press
900 N. KILPATRICK AVE., CHICAGO, ILL.



GAS in Industry

modernizes time-worn methods

It is surprising how the application of gas in industry sometimes brings about complete changes in time-worn methods. . . .

An example (which may have its counterpart in your own plant) is found in varnish making. Varnish must be heated to a definite pre-determined temperature, and removed from the heat at the precise, critical moment. Failure to observe these requirements means that the entire kettle of varnish is spoiled.

Since the industry's origin, varnish kettles have always been mounted on wheels to facilitate quick removal from the fire. But gas today is changing all that. Gas can be turned off more quickly than it would be possible to wheel the kettle away!

Positive temperature control, made possible by gas, insures better varnish. Manpower is conserved through the use of gas. And the danger of fire—ever present by the old method—is averted.

. . . . Now consider gas for *your own* plant. Gas may or may not affect your production in these precise ways. But gas *does* hold very definite, very valuable potential advantages for you. . . . and you should know what these advantages are. Your local gas company will gladly tell you about them. Write or telephone them today.

For free copy of book, "Industrial Gas Heat", address

American Gas Association
420 Lexington Avenue, New York City

From the neck UP

..... *important in presses as in men*



HOW they use their brains determines the skill and value of your employees. Likewise, Motor Control . . . the mechanical brains of the press... largely determines how conveniently that press is started, stopped, manipulated . . . how well motors and men are protected . . . how certain you are of securing maximum production of uniformly high quality printing every running hour.

With C-H Motor Control on the press, maximum safe running speed for the job in hand is pre-set by the pressroom foreman. The feeder never has to think about the motor . . . its protection or regulation. He is free to concentrate on his job . . . turning out better printing . . . at profitable speed.

Too, the feeder has accurate, positive control of starting, inching, stopping—all from a conveniently placed push button. Press manipulation is simplified . . . make-ready speeded and made safe.

C-H Control can be installed on any press in your plant . . . D. C. or A. C. . . . and is specified by many far-sighted shops on every new press they buy. You, too, will find it pays to insist on C-H Control . . . a recognized mark of a dependable press.

The CUTLER-HAMMER Mfg. Co.
Pioneer Manufacturers of Electric Control Apparatus
1249 St. Paul Avenue
MILWAUKEE, WISCONSIN

CUTLER HAMMER

The Control Equipment Good Electric Motors Deserve

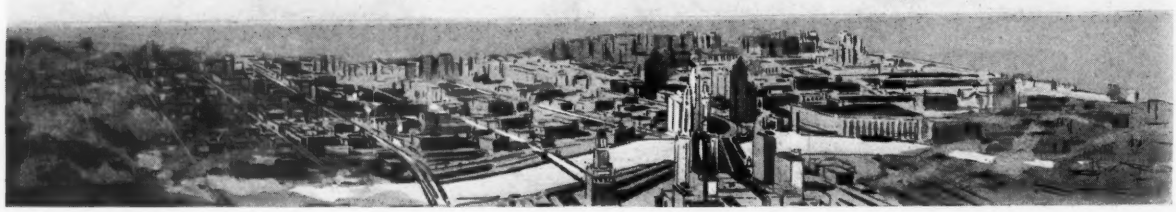


LIKE an airplane, your photo-engraving connection must be *dependable.*

Dependable, beautiful halftone, zinc and color plates — standing up, clear and accurate — are yours when Barnes-Crosby Company makes them. No printing press, no amount of careful make-ready, can put *quality* into the finished job if it is not first engraved into the plate.

For good engravings, that save you time and trouble, that insure your customer's satisfaction, his repeat business and your profit, consult us without obligation.

BARNES-CROSBY COMPANY
E. W. HOUSER, PRES.
ADVERTISING ART STUDIOS
PHOTO-ENGRAVING SHOPS
COMMERCIAL PHOTOGRAPHERS
9-NORTH FRANKLIN ST. COR. MADISON ST.
CANAL STATION
CHICAGO, ILL.



KREOLITE

Do Your Floors Retard Production?

Do your floors stand up under the heavy weight and vibration of printing presses or the constant trucking of forms and paper stock?

Printers need good floors. Everywhere in the printing industry Kreolite Wood Block Floors have solved these problems. The picture below shows one of the floors of the R. R. Donnelley & Sons Company's plant at Crawfordsville, Indiana.

If you have floor problems let our engineers study them and make recommendations without obligation to you.

Prices now as low as 24c per square foot installed complete.

The Jennison-Wright Co., Toledo, Ohio

Branches in All Large Cities



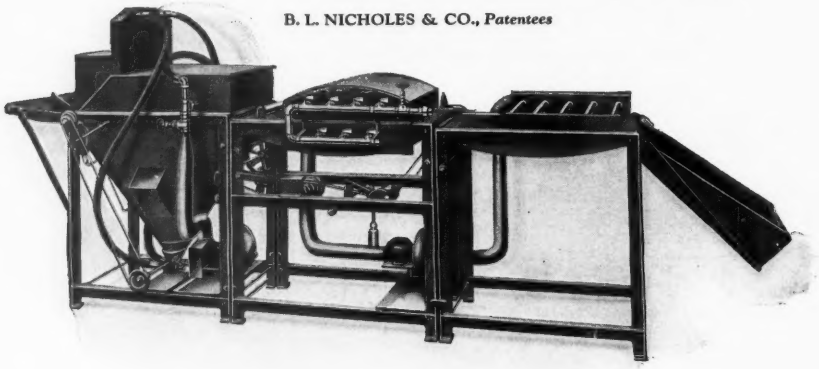
FLOORS

WOOD BLOCK

THE NICCO AUTOMATIC

DUSTER ∾ HEATER ∾ COOLER

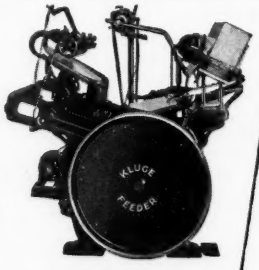
B. L. NICHOLES & CO., *Patentees*



Produces embossed and engraved effects without the use of dies or plates, direct from printing press at press speed. Can be fed by hand or attached to all standard makes of automatic fed presses .... *Write for detailed particulars.*

DEXTER FOLDER COMPANY, 28 W. 23rd St., New York, N. Y.

MORE MONEY WITH THAN WITHOUT—



The KLUGE
AUTOMATIC JOB PRESS
FEEDER

It has been proven many times that the printer who purchases and intelligently uses an Automatic Platen Press Feeder can count a larger income at the end of the year than if he had relied upon old-fashioned methods of making his platen press produce.

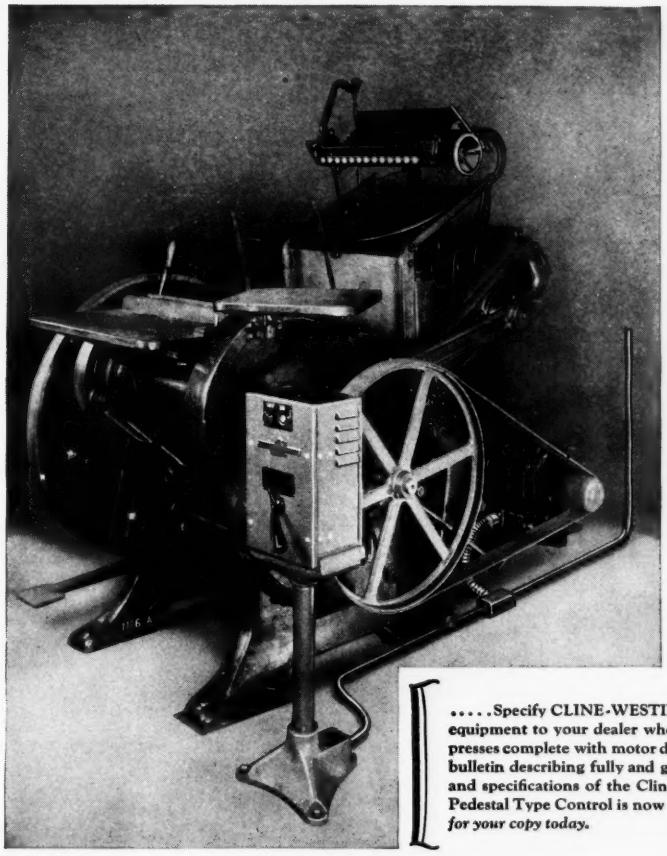
There are many reasons for this. In the first place, a Kluge or a B & K Feeder can be purchased for half the annual wage of a human press feeder, which immediately decreases overhead. Then it works much more quickly and accurately, giving you larger production and greater profit. Again, it will enable you to take on jobs which without it you would hesitate to handle. It takes the run of the hook and is limited only by the size of the press.

The B&K
FORMERLY THE MILLER
FEEDER



Brandtjen & Kluge, *Inc.*

Executive Office and Factory: ST. PAUL, MINNESOTA, U. S. A.
Branches at ST. LOUIS NEW YORK PHILADELPHIA CHICAGO DETROIT ATLANTA DALLAS SAN FRANCISCO
Foreign Agents in LONDON, MELBOURNE AND TORONTO



.....Specify CLINE-WESTINGHOUSE equipment to your dealer when ordering presses complete with motor drive. A new bulletin describing fully and giving prices and specifications of the Cline Job Press Pedestal Type Control is now ready. *Send for your copy today.*

The right *Motor and Control Equipment* for your Job Presses

The Cline Job Press Control may be located in any position convenient to the operator as there are no mechanical connections between motor and controller. This is an exclusive feature found only in Cline equipment. Safety is also an important feature of this Press Control; no live parts are exposed.

Push button for starting and stopping is mounted in the controller cabinet. Its quality is typically Cline built, with sturdiness and durability characteristic of all types of Cline-Westinghouse equipment. Installation is simple and economical. All electrical connections are made through pedestal base.

CLINE-WESTINGHOUSE
Motor and Control Equipment for

NEWSPAPER PUBLISHERS	ELECTROTYPERS	MAGAZINE PUBLISHERS
STEREOTYPE MACHINERY	JOB PRINTERS	LITHOGRAPHERS
BOOK BINDERS	COMPOSING MACHINES	PAPER BOX AND CARTON MFRS.

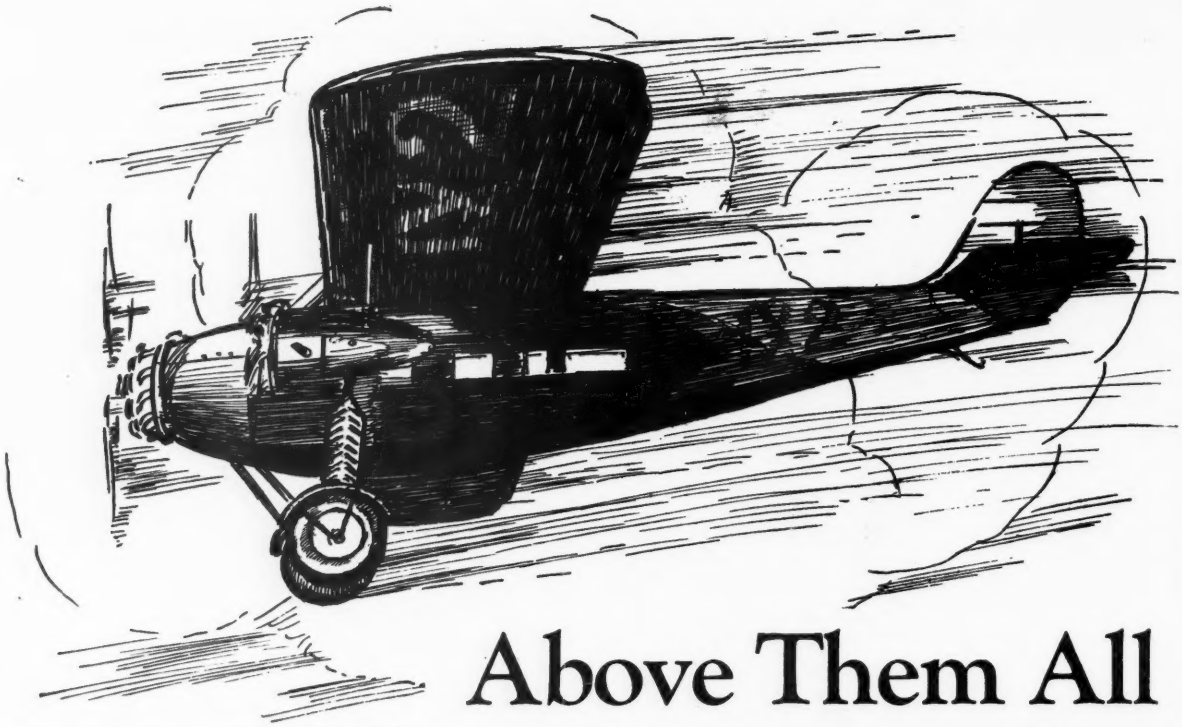
CLINE ELECTRIC MFG. CO.

MAIN OFFICE, CONWAY BUILDING, 111 W. WASHINGTON ST., CHICAGO ILL.

WESTERN OFFICE
FIRST NAT'L BANK BLDG.
SAN FRANCISCO
CALIFORNIA

CLINE SYSTEM

EASTERN OFFICE
MARBRIDGE BLDG.
47 WEST 34TH ST.
NEW YORK CITY



Above Them All

Speed for the Printed Word

SAVES TIME

THE ARTYPE PRESS
Printers
337 Audubon Avenue
NEW YORK

November 19, 1928

The Heidelberg Automatic Platen Co.
461 Eighth Ave., New York, N. Y.

Gentlemen: Since the installation of the Heidelberg in our plant we have tried it on every conceivable kind of work.

We are entirely satisfied with the press. We find it a great time saver both for its speed while running and the short time required to put on a job and start running.

It is the most versatile press we've ever had or heard about. It will take anything within its size, from a business card, envelope, etc., to a heavy form almost the size of the chase.

Very truly yours, ARTYPE PRESS
(Signed) Paul Grossman

STAND beside a Heidelberg Press doing a rush job. You have the same feeling as when looking up at an airplane—steady hum—smooth running—SPEED. It's a thrill for every pressman.

Just as the airplane meets demands of modern business for speed, the Heidelberg saves time and reduces costs in the printing industry. Every conceivable kind of a job—any stock up to 10 by 13½—maximum speed, 3,600 prints an hour with a single feed and up to 7,200 with double feed. The short run is as profitable as the long run; only a few minutes needed for the change.

No wonder printers are replacing larger and slower presses with Heidelbergs for high-speed production of high-grade printing. Profits immediately rise.

Write your nearest Heidelberg agent.

AGENTS

NEW YORK CITY
Hoffman Type & Engraving Co.
114 East 13th St.

CLEVELAND
Turner Type Founders Co.
1729 East 22nd St.

WICHITA, KAN.
Missouri Central Type Foundry
703-9 East Murdock Ave.

CHICAGO
Advance Printers Machine Shop
721 South Dearborn St.

DETROIT
Turner Type Founders Co.
635-645 Wayne Ave.

ATLANTA, GA.
J. H. Schroeter & Bro., Inc.
223 Central Ave.

SPRINGFIELD, MASS.
New England Heidelberg Sales Co.
395 Dwight St.

RICHMOND, VA.
Pelouze Printers Supply Co.
1204 East Franklin St.

SAN FRANCISCO
Heidelberg Press Agency
Geo. Russell Reed Co.
416 Jackson St.

MINNEAPOLIS
Geo. W. Webster Co.
306 South 6th St.

TORONTO, CANADA
Manton Brothers
97-105 Elizabeth St.

PITTSBURGH
Pittsburgh Type Founders Co.
340-42 Second Ave.

DES MOINES
O. Joel William Printers Supply House
220 Second Ave.

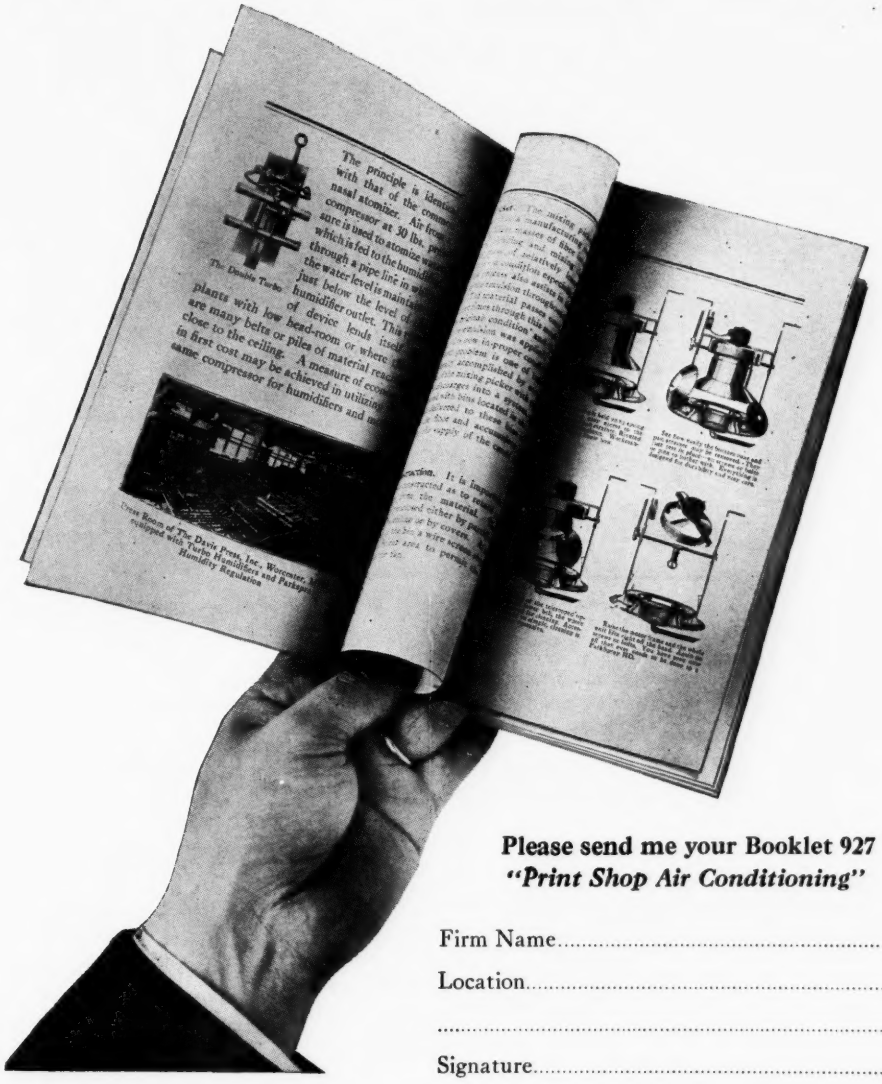


The HEIDELBERG Automatic Press

THE HEIDELBERG AUTOMATIC PLATEN CO.

461 Eighth Avenue, New York City

ParkSpray Humidification Helps to Solve Pressroom and Bindery Troubles



Please send me your Booklet 927
"Print Shop Air Conditioning"

Firm Name.....

Location.....

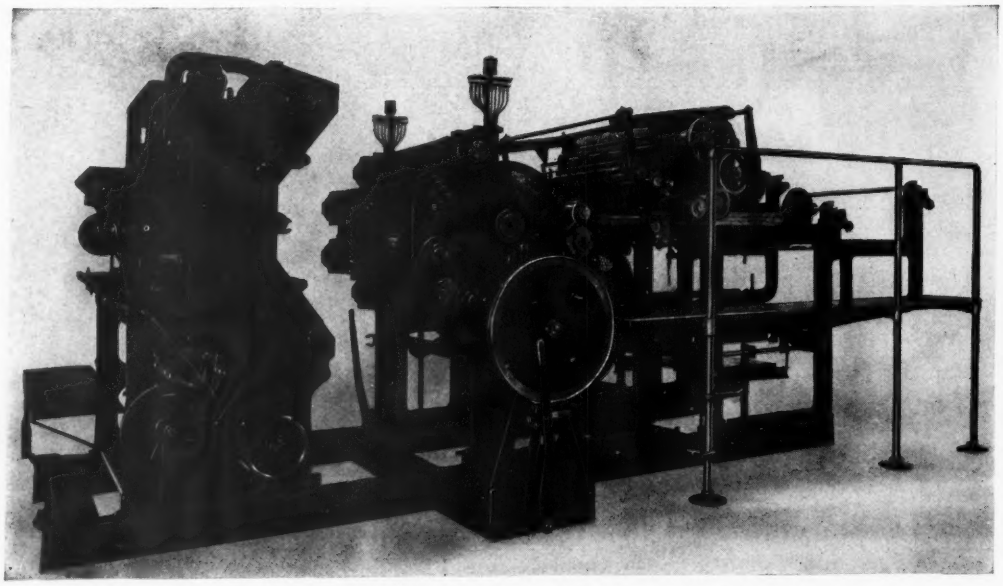
.....

Signature.....

Clip this corner and send for your copy

Parks-Cramer Company

872 Main Street, Fitchburg, Mass.



KIDDER 24" x 36" FOUR-COLOR ALL-SIZE ROTARY PRESS

Now Doing a Large Percentage of the Finest Wrapper Printing in Colors on

Parchment Cellophane Glassine *and* Tin-Foil

An additional roll shaft carries an extra web through with the work when printing on any of these papers makes an offset web necessary.

Four Colors at High Speed

This press prints on one side in four colors at a speed between 6,000 and 7,000 sheets per hour. EACH COLOR HAS FOUR FORM ROLLERS.

Adaptable to Various Web and Sheet Sizes

It takes a web up to 36 inches. Change gears are provided to cut sheets any length from 12 inches to 24 inches or at any quarter-inch point between. Sheets are collated in groups of five and are fly delivered.

Advance Inking a Distinctive Point

The entire ink-end of the press is readily racked back as shown in the illustration. In this position it is operated by a separate motor and the ink from the various fountains is thoroughly worked out with the result that when the end is racked forward again the ink is distributed ready for the run.

Sheet Register Also an Exclusive Feature

Front and side guides function after the sheets have been cut off. The result is a uniform position of the printing on the sheets and dependable margins for sub-cutting.

SOME OTHER PRODUCTS

....Kidder straight and all-size Rotaries, Special Presses for practically all purposes, U. P. M. Vacuum Bronzers (High Speed and Fly Delivery), U. P. M. Sheet Rotary Press, Chapman Electric Neutralizer.

UPM KIDDER

U. P. M.-KIDDER PRESS CO., INC.

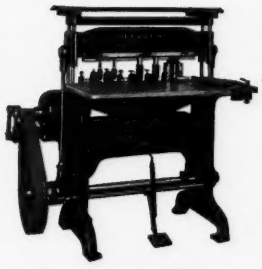
UNITED PRINTING MACHINERY CO.—KIDDER PRESS CO.

Headquarters and Factory at Dover, N. H.

SALES OFFICES AT NEW YORK, CHICAGO AND TORONTO

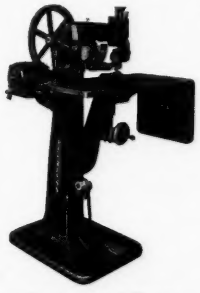
Peerless Bindery Machinery

COMPLETES YOUR BINDERY



Power Punch Machine

This is the machine that has found such great favor among the larger users of punching machines. Let us demonstrate how much more you get for your money in this machine than in any other. The all-steel table, the new improved adjustable gauge, the absolute impossibility of spoilage because of punch heads slipping, are features that will appeal to you as will also the heavy construction of the machine in general. Also manufactured in Foot Power.



Numbering and Paging Machine

This is an all-cam-action machine with a vertical action of the head, eliminating springs and long levers that is positive in its action and will produce 100% better impression with the same paging heads than if used on the old machines. Double ink rollers and easy access to the ink-plate are also new features.

The Bindery is the finishing room of the Print Shop. It is the place where the printed job is finally completed for the customer.

The customer judges your work on the completed job, not just the presswork or typography. The cost sheet gives the cost of the completed job.

A job spoiled in the bindery costs more than one spoiled in the pressroom.

For these reasons high-grade efficient Bindery equipment as symbolized by Peerless Machinery is as necessary to the bindery as high-speed presses are to the pressroom.

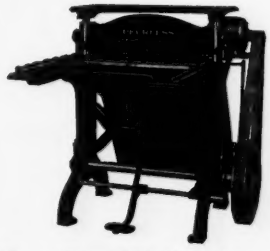


Rotary Perforating Machine

That the general trend in perforating is back to the slot-hole type of perforation is demonstrated in the increasing demand for the Universal Peerless Rotary Perforator.

This change in public demand has been brought about through mechanical improvement in the machine, and the fact that it is the one machine on which perforating can be done successfully before printing on automatically fed presses.

Send for the Nygren-Dahly Company complete catalog of Peerless Bindery Machines and prices and terms



Power Round-Hole Perforator

A Round-Hole Perforator is efficient only as long as it will do clean-cut perforating without mechanical trouble.

The Peerless is built to endure.

Hardened inlaid die-plate, with the utmost care used in alignment together with double bearings for the head, gives added years of service. When finally worn out a new die unit can be installed without shipping the machine to the factory.



Foot-Power Round-Hole Perforator

It is our belief that a foot-power perforating machine is subject to just as much strain and more abuse than a power machine. Whereas foot-operated machines are usually built very light and frail in comparison with the higher priced power machines, we build ours with a view to having it stand up under the most severe duties that a perforating machine is ever called upon to perform.

NYGREN-DAHLY CO.

Main Office and Factory:

218-230 North Jefferson Street

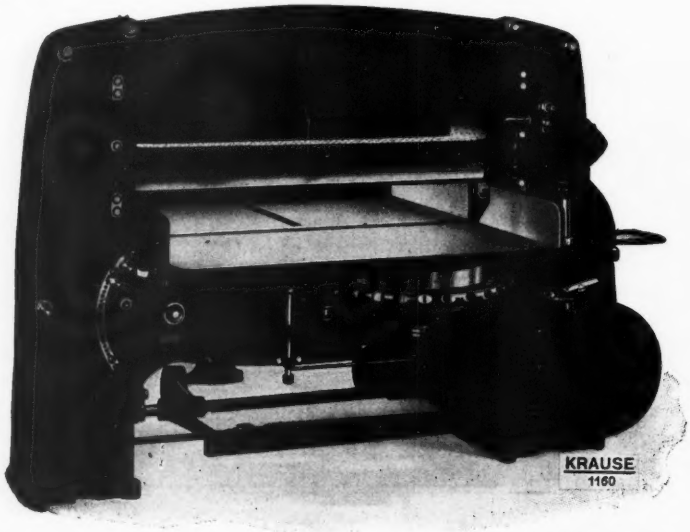
CHICAGO, ILLINOIS

PEERLESS

10 POINTS of Superiority

on the New KRAUSE KAY-KAY PAPER CUTTER

1. Modern all-enclosed design. Therefore safe against accidents. Whole mechanism kept safe, clean and dustproof.
2. Clamping system acts automatically. Without adjustment. Overstraining due to construction impossible.
3. Simple operation. Easiest adjustments.
4. Friction clutch is the best and most ingenious ever produced on paper cutters. Impossible for knife to repeat.
5. No accidents. Our safety starting device excludes accidents.
6. Instantaneous stoppage of knife in any position.
7. Automatic forward and backward movement of back gauge.
8. Mechanical or full automatic step advance if desired.
9. Spare parts. Never any waiting—always in stock.
10. Prices and terms—reasonable.



Cutters are built by the Karl Krause Machine Works, Leipzig, and kept in stock in New York in following sizes: 30, 40, 45, 51 and 59 inches.

Sole Distributors:

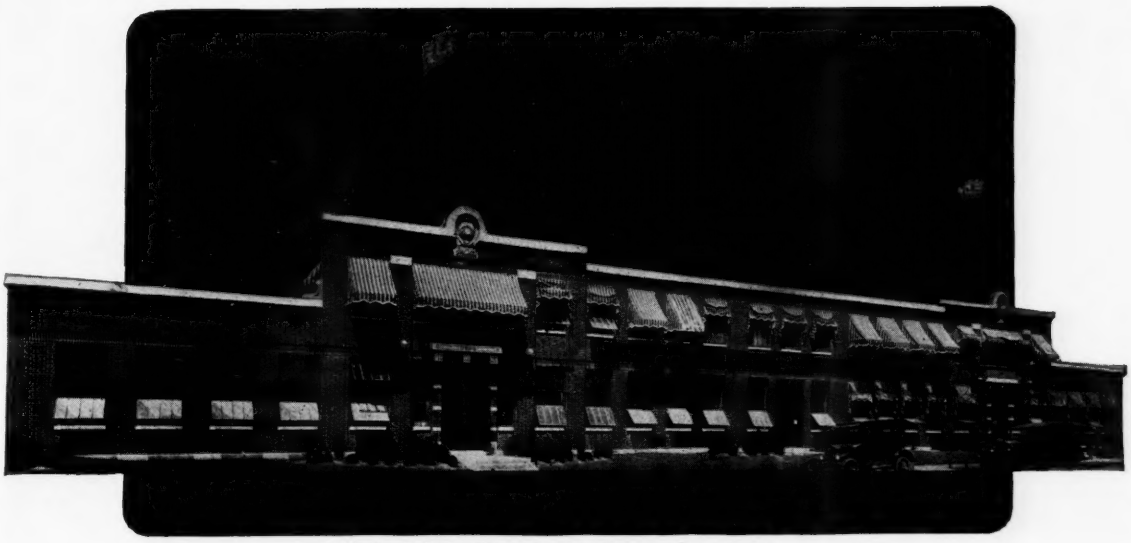
Hoffmann Type & Engraving Company

Established Thirty Years

Offices and Showrooms:
114 E. 13th St., New York City

Warehouse:
124 E. 13th St., New York City

Six Floors Displaying the Largest Variety of Printers, Bookbinders and Boxmakers Machinery



Modern printing plant of Austin design and construction.

Printers Need Modern Plants, Too

PRINTING and publishing has this big fact in common with other industries. It is a production proposition, and must be put on an efficient production basis if it is to be continuously profitable.

The most successful industries have applied this principle to the highest degree. New, modern plants have displaced old ones. Far-sighted executives have seen that a concern to be successful today must have the fundamental advantage of an up-to-date plant designed for economical production.

Austin has designed and built many such plants for printers and allied trades, as well as for other industries. You will be interested in many of the facts available on types of plants, their comparative advantages and costs, layout, useful floor space, lighting, ventilating.

Now is the time to consider your plans for 1929 and the future. A talk with Austin will help you formulate them.

Phone the nearest Austin office, write or send the Memo below.

Under the Austin Method of Undivided Responsibility, the complete project—design, construction and equipment—are all handled by this one capable organization. The contract guarantees in advance the low total cost, completion date within a specified short time, high quality of materials and workmanship.

THE AUSTIN COMPANY, *Engineers and Builders,* Cleveland

New York Chicago Philadelphia Detroit Cincinnati Pittsburgh St. Louis Seattle Portland
The Austin Company of California: Los Angeles and San Francisco The Austin Company of Texas: Dallas

AUSTIN

Complete Building Service

Memo to THE AUSTIN COMPANY, *Cleveland—* We are interested in a

----------project containing----------sq. ft. Send me a personal copy of "The Austin Book of Buildings." Individual----------

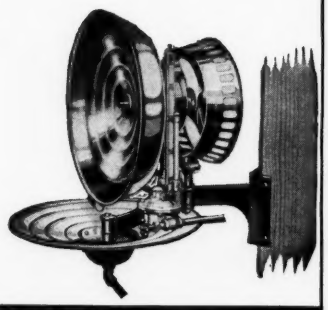
Firm----------City----------

I. P. 1-29

For a HAPPY *and* PROSPEROUS *New Year...*

INSTALL BAHNSON HUMIDIFIERS. Banish production uncertainties caused by fluctuations in atmospheric conditions. Put aside forever the real cause of static, offset, sheet shrinkage and other pressroom worries.

Control humidity efficiently and economically—the BAHNSON way. It pays!...as every BAHNSON user will be glad to tell you. . . . . *Write for complete information.*



BAHNSON Humidifiers

The BAHNSON *Company*

93 Worth Street, New York

General Office and Factory: WINSTON-SALEM, N. C.

Provide the easiest, safest and most economical means of *controlling* humidity in printing plants. You should read our booklet . . . *"Printing With Conditions Just Right."*

A Prosperous New Year with SALGOLD MACHINES

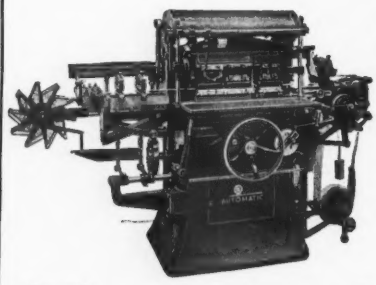
Automatic Multiple Color Printing Machines

Emboss, cut, slit, perforate and print various kinds of papers, including tin-foil, cellophane or transparent materials. A profitable machine for specialty printing.

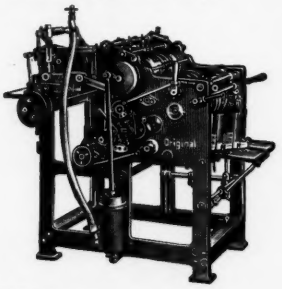


Sheet Rotary Automatic Printing Machine

Prints with curved electrotypes or stereotype plates. Printing size 11½ x 14½ inches. Speed, sheets, 6,000 impressions per hour; envelopes or bags, two on, 12,000 per hour. Sheets are automatically delivered printed side on top or beneath. The feed and delivery are completely automatic. Very reasonably priced. Ideal machine for the job-printing shop.



Model 3. One or two-color small work such as cards, labels and seals. Die-cuts and perforates, sheet or roll fed. Printing sizes from minimum up to 2⅜ x 3½ inches. Speed, 3,000 impressions per hour. Completely automatic.



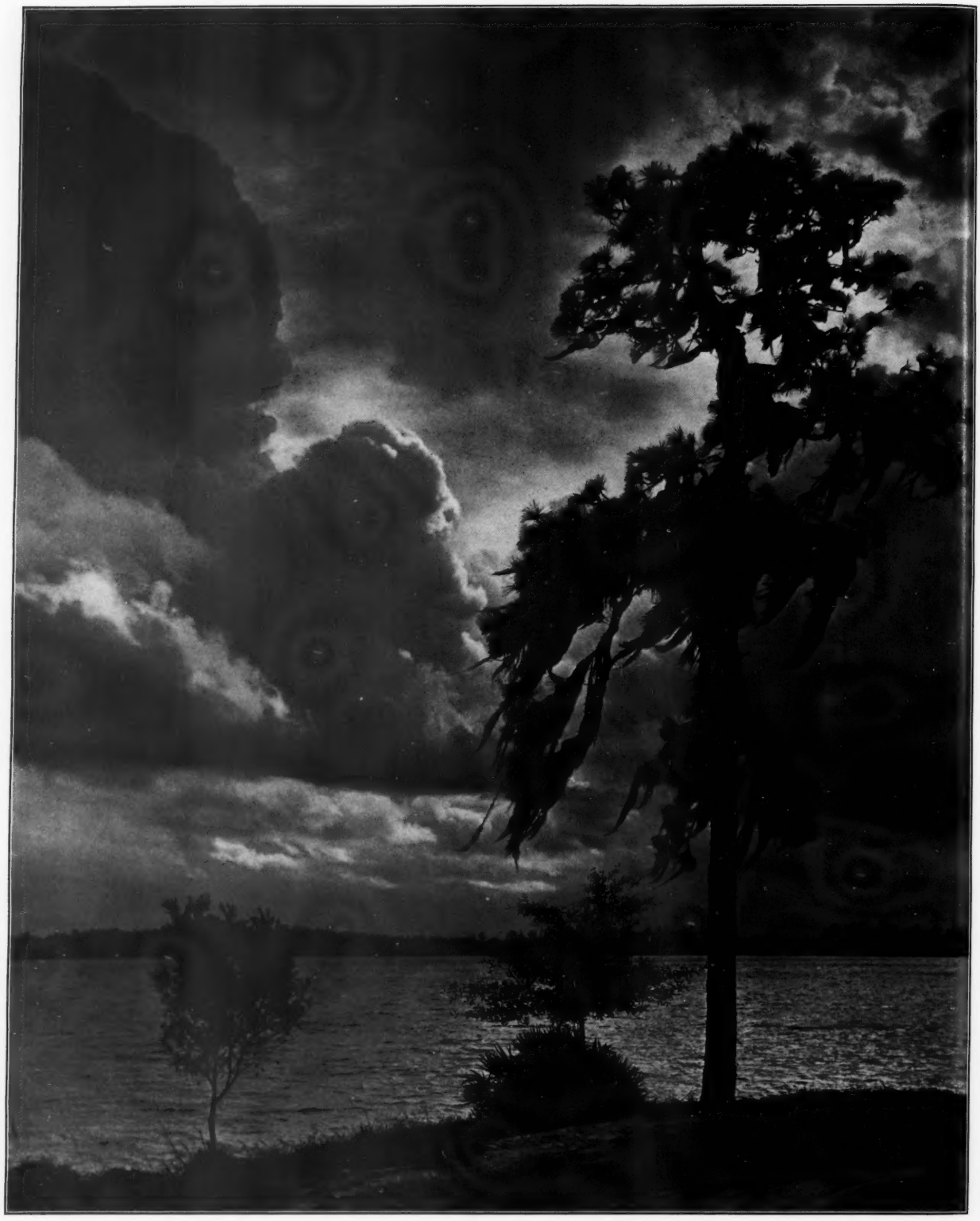
For sale exclusively by . . . **Howard D. Salins Golding Printing Machinery**

608 South Dearborn Street **CHICAGO, ILLINOIS**

Telephone HARRISON 5936



Copyright, 1929, by Charles Eneu Johnson and Company

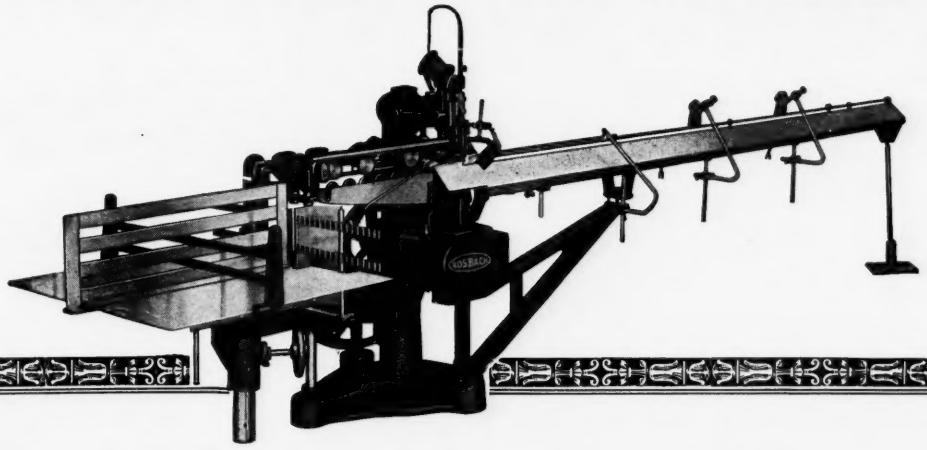


VELOUR BLACK

CHARLES ENEU JOHNSON AND COMPANY, PHILADELPHIA

BRANCHES IN ALL PRINCIPAL CITIES

The ROSBACK AUTOMATIC FEED WIRE STITCHING MACHINE



Read Kable Brothers' Report

on the ROSBACK AUTOMATIC STITCHER

It does numerous kinds of work other stitchers won't do!

Mount Morris, Ill.

"We are pleased to report very successful results with the ROSBACK Automatic Stitcher installed in our plant several months ago. This Stitcher fills a long-felt want in our bindery department, as *there were numerous kinds of work that we could not perform on the other stitchers that this machine takes care of very nicely.*

"Outside of a few minor difficulties encountered at time of installation, which is not unusual in any installation of this kind, the machine has been working very nicely and been turning out a very satisfactory grade of work, as well as performing nicely as to production. The bindery foreman and operators have expressed themselves as being very well pleased with the machine and would not like to do without it now that they have been working with it and have seen the class of work that it will do."

Very truly yours, KABLE BROTHERS CO.

(Signed) A. H. Rittenhouse, *Supt.*

SEND FOR DESCRIPTIVE CIRCULAR

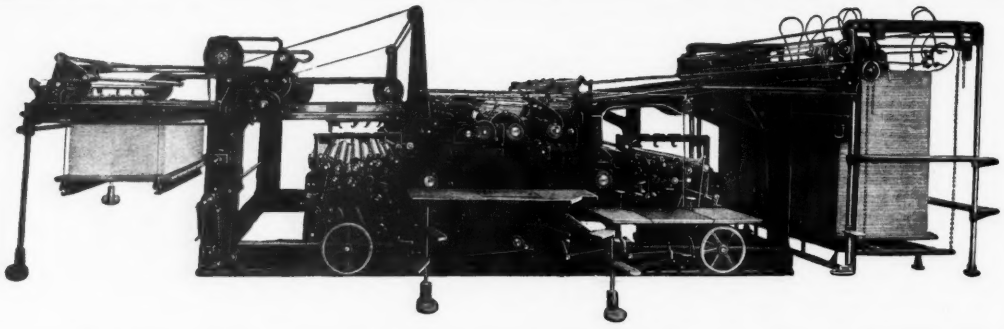
SOLD BY ALL DEALERS

Manufactured by

F. P. ROSBACK CO.

Benton Harbor, Michigan

THE LARGEST PERFORATOR FACTORY IN THE WORLD



1913 impressions (2-color) per hour 8 months' AVERAGE

The following figures come from a user of the Babcock Two-Color Sheet-Fed Rotary. The name of this user (and many others equally enthusiastic) will be sent to anyone on request.

Running hours	1,211
Impressions (2-color)	2,316,690
Average per hour	1,913
Total spoiled sheets	1,479

This user writes: "This record is all the more impressive when you consider that our pressmen were not familiar with this press."

Another user, nationally known, says: "I will list the advantages as follows:

"50% increased output. We *average* from 1,600 to 1,800 impressions per hour (2-color) on our Babcock Presses.

"Ease of make-ready. It is much easier to make-ready on the Babcock Presses, because the impression cylinder is much more accessible.

"The ink distribution and impression are better on the Babcock Presses."

This was written to another printer. The other printer also bought two Babcock Rotaries; and he, too, is enthusiastic about them.

No wonder! With sheet sizes up to 50″x72″, practical speed up to 2,400 2-color impressions per hour, 4-roller distribution and complete double rolling of the form — this press-room greyhound sets a new standard for modern quantity-quality production.

Investigate the Babcock Rotary. Also the modern Babcock Flat-beds and improved Automatics. Catalogue B-1 will be mailed to you on request.

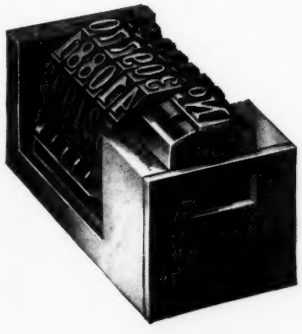
THE BABCOCK PRINTING PRESS MFG. CO.

New London, Connecticut
407 South Dearborn Street, Chicago
460 West 34th Street, New York
1812 Chestnut Street, Philadelphia

BABCOCK

TWO-COLOR SHEET-FED ROTARY

The NEW Force of Numbers



The "SUPER-FORCE"

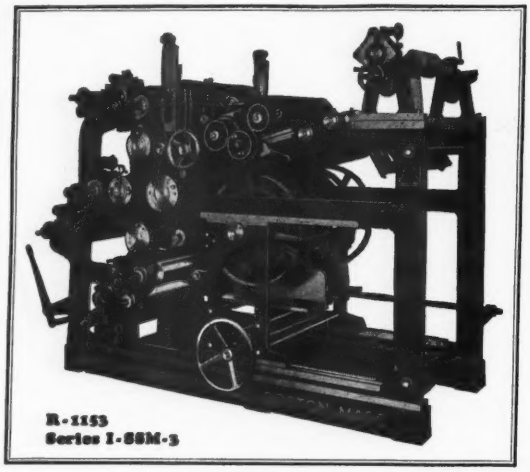
A *NEW* TYPOGRAPH

New in every sense of the word! Not only a new "Force" product. A new *kind* of numbering machine for printers. The "SUPER-FORCE" means new speed, new efficiency, new *economy* for any job. Keep up with the times! Whether you own numbering machines or not, be sure to investigate the new way in numbering represented by the "SUPER-FORCE." Furnished with five wheels for $11.00; with six wheels for $14.00; with seven wheels for $18.00. For sale at all type founders.

Consult "FORCE" about your numbering problems. Literature on request.

Wm. A. Force & Co., Inc.

105 Worth Street . . . . New York City
180 North Wacker Drive . . Chicago, Ill.
573 Mission Street . . San Francisco, Calif.



R-1153
Series I-88M-3

IDEAL

Out of the many types of MEISEL presses the "All-size Rotary Press" in eight models is IDEAL for the following reasons:

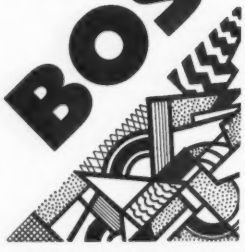
1. Handles the paper from the web in sheet form.
2. Once through the machine for the maximum number of operations.
3. Simple web line.
4. A jobbing rotary press.
5. Speedy.
6. Provides for all the "Factors of Profit."

MEISEL machinery is IDEAL because in the construction has been assembled the perfections of over a generation of printing press engineering knowledge.

"MEISEL PRODUCTS ARE BUILT TO HELP THE PURCHASER"

Meisel Press Mfg. Co., 944 Dorchester Ave., Boston, Mass., U. S. A.

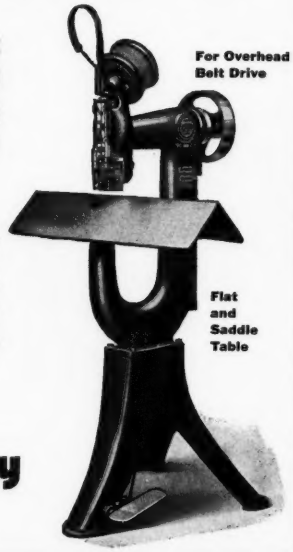
the BOSTON WIRE STITCHER number 2



Capacity two sheets to ½ in., flat and saddle table, single adjustment for working parts, friction clutch, four surface cutters, vertical feed, overhead belt or electric motor drive.

A production wire stitching unit that is unequaled for output, and with operator conveniences that convert waiting and lost adjusting time into productive hours.

"Boston" simplicity is exemplified in every feature of the No. 2. The very high speed of 250 stitches per minute is attainable on a variety of work. Every requirement of the pamphlet bindery is within the range of work handled.



The No. 2 BOSTON and all regular sizes carried in stock by our Selling Houses

American Type Founders Company

Sold also by Barnhart Brothers & Spindler, all selling houses; in Mexico and South America by National Paper and Type Co.; in Canada by Sears Company Canada Limited, Toronto-Montreal-Winnipeg

SET IN NOVEL GOTHIC WITH FRANKLIN GOTHIC HARLEQUINS

Huber Colors—Since 1780

THE PRINTER who uses Huber Inks receives the benefit of knowledge accumulated during nearly a century and a half of color-making.

Dry colors for use in printing inks must be strong and clean in both undertone and overtone—they must be of very fine particle structure—and they must be free from acid or alkali. These characteristics have been highly developed in the colors which J. M. Huber, Inc., manufacture for use in their printing inks.

Georgian Bronze Blue H-191 is an ink whose color strength, clean tone and good printing qualities recommend it for all general work. It is made with a highly specialized dry color which is fast to light, water, acid and alcohol.

J. M. HUBER, Inc.

Printing Inks

Dry Colors—Pressroom Specialties—Carbon Black

460 West 34th Street, New York City

CINCINNATI BOSTON ST. LOUIS CHICAGO

LUCIAN

BERNHARD ROMAN BOLD

is the versatile new member of the distinguished series designed by Lucian Bernhard. It is destined to popularity, not only as a display letter for its lighter counterpart, Bernhard Roman, but because of its effectiveness when used alone.

SEND FOR SPECIMENS AND PRICES

BAUER TYPE FOUNDRY, Inc.

239 West 43rd Street, New York City



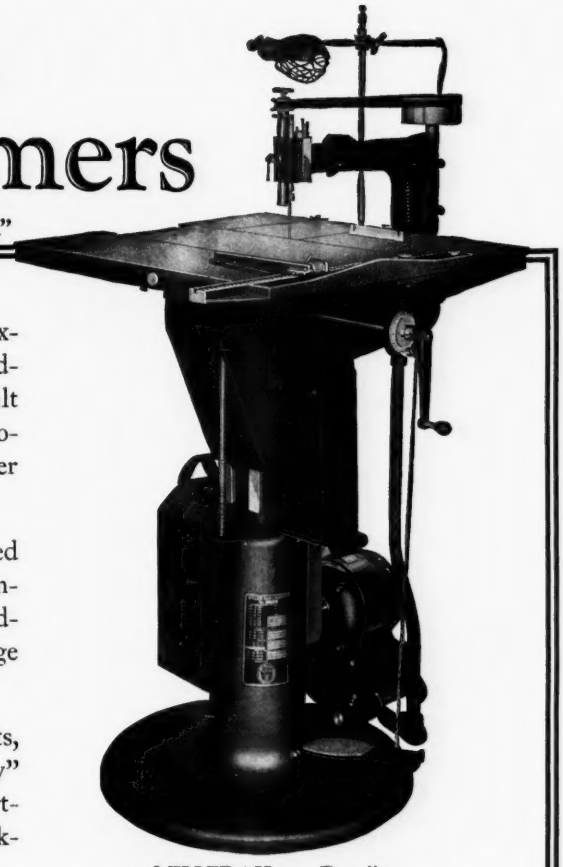
This page is a reproduction of a wall hanger in actual colors which will be supplied free. Send for it and let this silent salesman work for you.

GOES LITHOGRAPHING COMPANY

35 West 61st Street, Chicago 4230

MILLER Saw-Trimmers

"If it's not a **MILLER** *it's not a* **SAW-TRIMMER"**



MILLER "Heavy-Duty" SAW-TRIMMER
with Router and Jig-Saw Attachment

MILLER SAW-TRIMMERS are exclusive printers' precision standardizing machines, designed and built primarily to meet the printer's need—not so-called "printers' saws" adapted from power saws used in other trades.

The standard equipment regularly furnished with the various models of Miller Saw-Trimmers, encompasses practically every standardizing operation encountered in the average composing room.

With the aid of the special attachments, easily and quickly applied, the "Heavy-Duty" and "Universal" models are instantly convertible into veritable soft metal and wood working plants.

Applicable alike to sawing, trimming, mitering, grinding, undercutting, mortising, notching, beveling, rabbiting, routing, drilling, jig-sawing, broaching, type-high planing and a hundred and one other time, labor and money-saving print-shop uses.



MILLER "Printer's Bench" SAW-TRIMMER
with Cabinet Stand

Last, but not least, there is available to every Miller Saw-Trimmer user prompt and economical MILLER SAW-SHARPENING SERVICE at all Miller Branches—an insurance of 100% saw-trimmer accuracy—obtainable only when saws are sharpened, swaged, conditioned the expert Miller way.

Write today for the new Miller Saw-Trimmer Catalogue which describes and illustrates the various models and comprehensively sets forth how these machines will save your workman time and labor and SAVE YOU MONEY.

Miller Printing Machinery Co.

(NAME CHANGED FROM MILLER SAW-TRIMMER COMPANY)

PITTSBURGH, U. S. A.

ATLANTA, 203-204 Thrower Bldg.
BOSTON, 603 Atlantic Avenue
CHICAGO, 40 South Clinton Street
DALLAS, 509 South Akard Street
LOS ANGELES, Printing Center Bldg.
DETROIT, 619 Wayne Street
NEW YORK, 60 Beekman Street
PHILADELPHIA, 141 N. 12th Street
SAN FRANCISCO, 613 Howard Street
Miller & Richard, Toronto, Winnipeg, Vancouver
Lanston Monotype Corp., Ltd., London, England

THE INLAND PRINTER

The Leading Business and Technical Journal of the World in the Printing and Allied Industries

J. L. FRAZIER, Editor
MILTON F. BALDWIN, Associate Editor

Volume 82 | JANUARY, 1929 | Number 4

LEADING ARTICLES IN THIS ISSUE

Shall Tradition Prevent the Adoption of More Legible Type Faces? —*By George Parker Holden* 49
What Is the Important Objective of a Creative Department? —*By David Loughnan* 53
When the Buyer Thinks Only of Price—*By S. K. Hargis* 55
"A Fine Opening for a Salesman with Real Accounts"! Whose Accounts? —*By William Crawford Hirsch* 56
We Quote Estimates on a Unit Basis—*By Walt Fillans* 59
What Price Phonetic Spelling? A Price Perhaps Justified by the Results —*By Arthur A. Smith* 61
Successful Weekly Newspapers Utilize These Circulation-Building Methods —*By John H. Millar* 63
Facts About Color in Modern Printing: III—*By Faber Birren* 67
Governmental Economies in Printing—*By Waldon Fawcett* 71
The Teletypesetter: Marvel of the Industry 83
George W. Jones, Master Printer, of London—*By Henry Lewis Bullen* 90
A Kingdom for a Caxton—*By John H. Chambers* 91
America's Language—*By Edward N. Teall* 94
Thanks, Mr. Everett, for the Straight Thinking!—*Correspondence* .....Insert
Printing Industries Division, A. S. M. E., Discusses Pressroom Problems —*By Donald A. Hampson* 102
Newspaper Uses Business-Reply Cards—*By Jerome B. Gray* 107
Teaching the Buyer That Price Is Not Everything—*By Ruel McDaniel* 115

REGULAR DEPARTMENTS

Specimen Review 73
Photomechanical Methods 81
Pressroom 85
Collectanea Typographica 88
Proofroom 93
Newspaper Work 97
Trade Notes 109
Book Review 114

Published Monthly by

THE INLAND PRINTER COMPANY

632 Sherman Street, Chicago, Illinois, U. S. A.

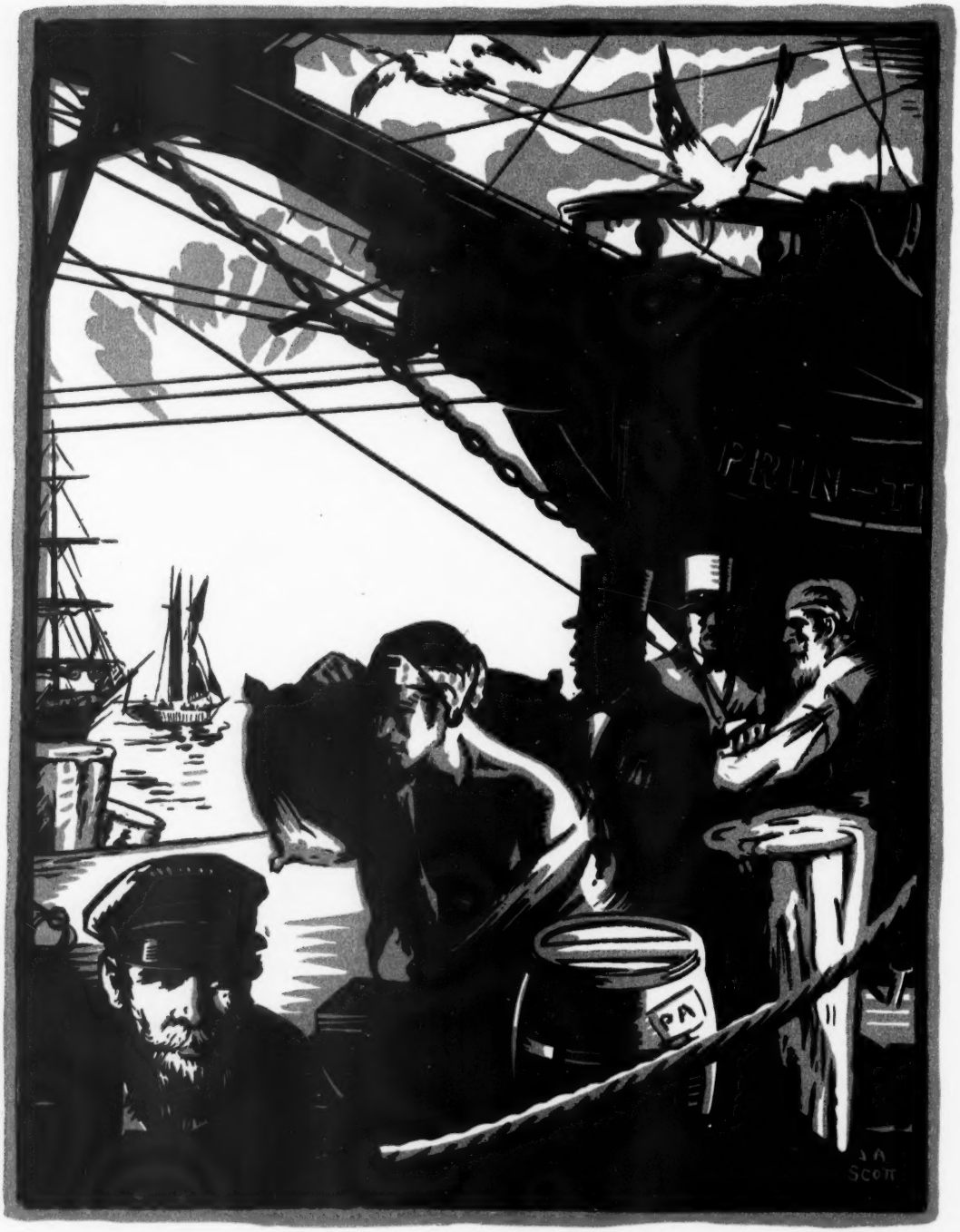
New York Advertising Office, 1 East 42d Street

Address all communications to The Inland Printer Company

Terms: United States, $4 a year in advance; single copies, 40 cents. Canada, $4.50 a year; single copies, 45 cents. Foreign, $5 a year; single copies, 50 cents

Entered as second-class matter, June 25, 1885, at the Post Office at Chicago, Illinois, under Act of March 3, 1879. Copyright, 1929, by The Inland Printer Company.

THE HENRY O. SHEPARD CO., PRINTERS, CHICAGO, ILLINOIS



. . . "We o'er the ocean roam, sir, . . .
In every clime we find a port,
In every port a home."

Courtesy of the Foss-Soule Press, Rochester, New York